Odin Teatret Archives (OTA)

Audiovisual Fonds

Inventory

(Compiled by Pierangelo Pompa and Francesca Romana Rietti in collaboration with Torgeir Wethal starting from June 2009. The inventory covers the years 1964-2014. Revised by Mirella Schino in April 2011; last revision by Claudio Coloberti and Francesca Romana Rietti, October 2014)

The Audiovisual Fonds comprises one single Series: Odin Teatret – videos. The series Odin Teatret – videos contains all the film materials related to Odin Teatret and acquired by the archives, including professional and amateur films, produced by Odin Teatret and about Odin Teatret, irrespective of their recording medium, length, quality and date of acquisition. The materials were collected at Odin Teatret since the mid-Sixties.

Presently, the Odin Teatret Archives do not store in their entirety any of the personal fonds established by the members of Odin Teatret throughout the years. The materials on Odin Teatret that theatre members delivered sporadically to the archives were and will be included in the Series Odin Teatret – videos.

AMAT.: amateur material
DOC.: documentary material
F.: film
INT.: internal material
PROM.: promotional video, trailer
TEL.: television report or extract from TV news
S.: shot

Introduction to the Fonds: the initial situation

The archiving began in the spring of 2009. At that time, the situation was as follows:

All materials were kept in five places at Odin Teatret, informally called the “documents room”, the “film room”, the “klippe room” and nearby cabinets in the corridor of the “pavilion”, the “video room” and the “Samarkand corridor cabinet”. All the analog materials of the series Odin Teatret – videos (in the formats Betacam, Umatic, VHS, Hi 8 and different formats on film) were stored in the “film room”, the “klippe room” and the “video room”. Some of them had already been digitised, most were still to be converted to digital formats. All the digital materials were stored in the “documents room”, both the ones corresponding to an analog sample and those originally digital, all belonging to the Series Odin Teatret – videos. One part of materials on film was kept in the museum of Holstebro.

a) Analog materials

From the above described situation, we proceeded to assembling all analog materials of the series Odin Teatret – videos in the “film room” in order to compile a list of holdings and for future digitisation. The list of holdings does not contain any of the analog materials on film and Betacam because these could not be viewed by the archival staff as the required technology was missing. To this day, June 2014, all analog materials on film and on Betacam acquired by the archives were left in their original location (in the “pavilion” - “klippe room” and cabinets – in the “video room”, and at the museum of Holstebro), and their contents and state of conservation still need to be verified. As an exception, some of them (indicated individually in the inventory) were transferred to digital formats in collaboration with external facilities. These materials are included in the list of holdings.

As the digitisation proceeded, the analog originals were arranged in boxes and moved from the “film room” to one of the storage rooms at the theatre. In November 2011 the “film room” was completely emptied and refurnished as guest room. The analog materials yet to be digitised were then transferred to the “klippe room”.

b) Digital materials

The “documents room” is the only location for the storage of all digital materials of the series Odin Teatret – videos.

Methodological note

At the time OTA acquired the film materials, the usage and organization of the materials was in constant development, in response to diverse and often contradictory logics connected to the coexistence (or rather complex symbiosis) between OTA and Odin Teatret. Odin Teatret is still engaged in all artistic and commercial activities including Odin Teatret Film, which is to this day the production house of all film materials realised by Odin Teatret, whether or not for sale. We were then faced with all the issues involved in the creation of a living archive. We decided to proceed, at the same time, to the digitisation of all analog materials and the compilation of a historical inventory for the series Odin Teatret-videos that could include all information on the materials collected in the lists of
holdings. As a result, the historical inventory systematically includes all technical information and all historical data on the context of production and on the specific contents of every film collected by the archival staff. Practically, those schematic distinctions that are vital for the inventory of materials were never made, as they would be limiting the pragmatic logics of the theatre. In order to compile the inventory, we studied and agreed with Torgeir Wethal on a carefully planned alteration of the status quo. Specifically, we made a distinction:
- between analog and digital recording media
- between archival preservation and functional use of the materials (for sale, consultation, duplication, digitisation, etc.)
- between materials officially acquired by OTA and personal materials of the theatre staff temporarily stored at the theatre.

The lack of these distinctions made the orientation between locations, containers and copies of the materials extremely complex. The compilation of the inventory required a logistic rearrangement of the materials, agreed upon with Torgeir Wethal (the creator of Odin Teatret's film archives, the founder of Odin Teatret Film, and main repository of all written and oral memory in this field) and Francesca Romana Rietti, who from 1996 to 2009 compiled the only existing catalogues. The criteria and procedures followed for the compilation of the inventory were as follows:

1. It was established that the funds to be archived included only the best copy and not other copies available on different media (as copies continuously vary in format and number). The best copy was selected on the basis of the following criteria: a) most recent recording medium b) best state of conservation, irrespective of the nature of the medium and the contents.
2. A distinction was established between archival items and functional copies for specific use (such copies are often partial, or the result of fortuitous cut and editing operations).
3. All analog items were marked with a red sticker. Analog materials that are already digitised are also marked by a green sticker.
4. Digital items were systematically separated from analog items.
5. The chronological order is the sole criterion for the physical arrangement of the materials.
6. A research was started to collect (technical and other) information necessary to correctly include the materials in the inventory, from the following sources:
   - information written on the recording medium or its cover
   - interviews to members of Odin Teatret
   - bibliography
   - old catalogues.

State of materials

Many materials in the audiovisual fonds did not have a proper title. They were given a denomination based on usage, on notes written on the recording medium or in old catalogues. When even these were missing, we created a denomination which could indicate the contents of the film as synthetically as possible. Titles and descriptions of contents were defined during the process of digitisation of the analog materials. At the time the funds was acquired by OTA only few of the materials had unambiguous information written on their recording media. Most of the funds materials, and especially the analog ones, presented hand-written notes with abbreviations, multilingual or jargon indications, at times even unreadable scribbles, which made reference to the contents or to technical data or to previous unfinished attempts to cataloguing. Often the notes were written on sticky notes (or post-it notes) which could easily fall out or be found on other media than the one they refer to. In most cases these notes were unreliable and gave only a generic idea of the contents and no certainty for classification. Furthermore, several of the older analog tapes were used to record more than once, sometimes years after the first recording. In these cases, what we found were partially or completely deleted notes, at times one written on top of the other.

For the above reasons, the correct listing of the materials implied necessarily a full revision of all video materials in their complete length in order to identify the best copy, to check the general contents and produce a complete and specific description.

A decisive contribution for the collection of information was the transcription of the oral memory of theatre members, the only people able to precisely identify the contents, location, time and protagonists of many films. The very nature of this memory makes the information included in this inventory uneven in its length, quality, reliability and actual relevance.

Structure and terminology of the inventory

The pre-existing catalogues used within Odin Teatret were organised according to thematic categories, reflecting the different kinds of activities developed by Odin Teatret (performances, training, work demonstrations, etc.). For the present historical inventory we have chosen to arrange the items in chronological order, rigorously based on the date of production of the filmed product. Those items for which no certain date could be established are listed at the end of the inventory.

Every item has been assigned an alphanumeric code composed of two numbers indicating the year of production (e.g. 1965 is indicated as 65) and by a progressive number to allow the distinction among items produced during the same year (e.g. 65-01, 65-02, 65-03, etc.). When the OTA acquired groups of items connected to one single activity or situation, a multiple entry was created in which the single components are further indicated by a letter of the alphabet (e.g. 96-01-a, 96-01-b etc.). The chronological order is approximated to the year and not the month, in order to allow the inclusion of items collected at a later stage without altering the order of the previous items.

The data indicated for every item follow this order: alphanumeric code, title, technical data (producer, state, year of production, colour, length, analog and/or digital medium, director, actors and other information if available). Next, there is the indication of the type of analog and/or digital medium and as last the historical notes and the contents. This information was gathered from the transcription of the information included in old catalogues, from viewing the films and from interviews with members of Odin Teatret.

For every item it is specified whether the best copy is a “Master” or an “Original”. The inventoried materials fall into two categories:
- **Original**: the term indicates all materials that were not subject to any post-production process, including editing, and that could still potentially be processed in different ways (editing, restoration, extraction of fragments, subtitles...);
• Master: the term indicates all the materials that were processed in post-production and that are considered as the result of a final stage of production.

The Originals are catalogued according to the year of filming; the Masters according to the year of completion of their post-production process.

We identified six categories of materials.

The first category includes proper films, that is materials elaborated for the realisation of an artistic, documentary and/or pedagogical film, for which the pre-production, production and post-production are regarded as complete. These films are often marked by significant author's choices, were produced by Odin Teatret in the person of Torgeir Wethal or Claudio Coloberti, or were films realised by other directors with the agreement and/or collaboration of Odin Teatret. In the inventory, they are indicated by the letter (F.), they are freely accessible to the public and a digital copy of each of them is kept in the video room at Odin Teatret; most of them are sold by Odin Teatret.

The second category includes promotional montages, trailers and presentations of performances, indicated in the inventory by the abbreviation (PROM.).

The third and fourth category include documentary materials produced by Odin Teatret or other people (with or without consent and collaboration from Odin Teatret). These video sequences were not produced for publication, they are often raw unedited materials, produced for purely documentary reasons. These films are often shot by amateurs and show work situations, performances, demonstrations, interventions, as well as diverse settings of daily life. In the inventory they are indicated as ’documentary material’, abbreviated (DOC.). Casual or extremely fragmental video sequences, as well as those of extremely poor quality, are indicated in the inventory as ’amateur material’, abbreviated (AMAT.). These materials, selected by the staff of the archives, are mostly available for viewing in the video room at Odin Teatret.

The fifth category includes work materials for internal use, that is video shootings of the training or of different moments during the rehearsals, and they were mainly realised by members of Odin Teatret as record of their work process, or as private videos. Initially, many videos fell under this category because Odin Teatret was always protective of its work processes; throughout the years however almost all these materials have become “public”. Those still considered private by theatre members are indicated in the inventory as ’internal materials’, abbreviated (INT.). These materials cannot be viewed if not in specific cases and under authorization.

The sixth categories includes television reports or extracts from TV news about the activity of Odin Teatret, indicated in the inventory with the abbreviation (TEL.)

Digitisation
Odin Teatret and Odin Teatret Film began the digitisation process, necessary also for the sale of the films, before the OTA started its archiving activity, and the digitisation is still in progress (2014). The OTA made this process consistent and systematic from the technical and historical points of view, under the coordination of Claudio Coloberti (responsible for Odin Teatret Film).

As a principle, the digitisation concerns all archival items in analog format, apart from Betacam and all formats on film, with the exception of a few items individually indicated in the inventory.

The target digital media used are: digital tape DVCAM and DV; DVD video; CD audio; File.mov, File.mpeg, File.aiff, image files (stored on hard disks). In each case, the choice of the target digital medium was made depending on technical, economic or time factors.

Materials considered particularly relevant from a historical point of view, as well as extremely damaged materials, were restored to different stages.

This inventory is a work in progress, for the following reasons:
- the materials on film could not be viewed
- the digitisation process is not complete
- the archives keep on acquiring new items, mostly regarding the present activities of Odin Teatret but also regarding the past
- the collection of information on the contents of every item is not yet complete
- systematic verification through viewing of all materials has not yet been possible; this causes temporary inaccuracies or incomplete information in the technical data and descriptions provided.

* Series Odin

64-01 Pappa Tar Gull
Norway, 1964, B/W, 81 min., Norwegian, directed by Arne Skoven, with Torgeir Wethal (Masters: VHS, DVD, image file).
(F.) The eighteen-year-old Torgeir Wethal played in this film, before Odin Teatret was started.

65-01-a Excerpts from training - Interview with Barba – Fragments from Ornitofilene
Produced by Finnish TV, Finland, 1965, B/W, 15 min., Norwegian and Finnish (Masters: mini DVCAM, DVD; image file containing only the training and the interview).
(TEL.) The documentary was produced by the Finnish television at the Svenska Teatern Helsinki (Finland), and is the only existing filmed document on the first performance of Odin Teatret, Ornitofilene. It includes the first filmed document on the physical and vocal training of the actors, as well as the first interview given by Eugenio Barba as manager and director of Odin
Teatret. The excerpts on the actors' physical and vocal training show the training work developed at Odin Teatret on the basis of Eugenio Barba's fundamental experience at Grotowski's Teatr-Laboratorium. For long years the two groups developed their trainings in parallel, in the first years with annual meetings and exchanges during the seminars held by Grotowski (mostly with his actor Ryszard Cieslak) at Odin Teatret. During the same year of these materials, 1965, Barba published In search of a lost theatre, his first book, where he described at length the actors' training at the Teatr-Laboratorium.

The Finnish film is the first one about Odin Teatret's activity. The Finnish television produced the documentary on what at the time was an extremely young theatre group, resident in Oslo, whose work was already of evident interest. The film is unique because during the first years of activity, Odin Teatret, just like Grotowski's Teatr-Laboratorium, was extremely cautious about cinematic filming, as a potential danger to the specificity of theatre work. Torgeir Wethal told that when Grotowski's The Constant Prince went to Oslo on tour (still in 1965), Eugenio Barba got permission from Grotowski to film the last 10 minutes of the performance on behalf of the Norwegian television: 10 minutes corresponding to the length of one single 16 mm roll film. By avoiding to change the roll film, they hoped to keep the disturbance to the performance to a minimum. The roll was started a few minutes in advance and therefore does not include the end of the performance. The excerpt of The Constant Prince, some years prior to the final version of the performance, was later bought by Odin Teatret and was then acquired by the archives. Wethal also told about thinking of including it in his 1971 film on the training at Teatr-Laboratorium but ultimately chose to keep the two levels separate.

The filming of The Constant Prince mitigated also Odin Teatret's standpoint on the acceptability of filming fragments of performances or training. The Norwegian television produced the report for a programme directed by a personal acquaintance of Barba's. Among other motivations, Barba also needed to earn the money necessary to go back from Finland to Sweden where Odin Teatret was on tour with the performance. There are no other filmed documents covering the years from 1964 to 1969 except for a documentary produced by the German television in 1969 showing the training and an excerpt from Ferai; this documentary was never acquired by the archives.

In spite of Odin Teatret's initial mistrust, television soon represented an excellent possibility of mediation with the community and the institutions. As Wethal explained, letting TV reporters inside the work room was against the group's deepest convictions but it was also extremely useful. Specifically, after moving to Denmark in 1966, Odin Teatret needed to make use of all possible occasions to establish a good relationship with the city of Holstebro and the surrounding region. Television made an activity such as training less incomprehensible in a cultural context that certainly ignored its use and had also difficulties in understanding the necessity of the long time spans separating one performance from the next. It was also a fundamental instrument to make known Odin Teatret's intense teaching activity (the intensive Scandinavian seminars).

See also 04-13 containing the interview with Eugenio Barba with English subtitles, edited by Else Marie Laukvik in 2004.

65-01-b Fragments from Ornitofilene
Produced by Finnish TV, Finland, 1965, B/W, 7min, (Masters: miniDV, DVD, image file)
(TEL.) Excerpt from 65-01 a, containing only the fragment of Ornitofilene, digitised and restored by the Norwegian national television in 2004.

The performance Ornitofilene was created in Oslo, during the first months of Odin Teatret’s existence, in the total isolation of a nuclear bomb shelter, and was performed 51 times from October 1965 to March 1966.

In a village in southern Italy, one of the local leaders recognises, amongst a group of wealthy German tourists, many of the Nazi occupiers who had once oppressed, tortured and killed many of the villagers. The performance is centred on a story full of mocking irony uncovered by Jens Bjørneboe in the early sixties, those “glorious years” of the economic boom. The Germans are rich and opposed to violence. The Italians are poor and ferocious: they revel in the slaughter of the migrant birds which fly over their sun-scorched, rocky coast. These are cooked and eaten in their thousands, each bird no more than a mouthful, but delicious. The Germans declare: “You must stop your hunting. We will build a tourist paradise here in your village. You will be well-off. But no civilised foreigner will want to come to a place where there is so much senseless killing”. These are the years when foreign tourism explodes, especially amongst the Germans, and becomes one of the most important industries in Italy. It is also the time when, in Europe, ecology starts to become a popular religion. The ex-torturers and ex-occupiers now come to bring well-being and to defend (bird) life. Their ex-victims, as poor as ever, resist the new order in the name of their own independence and dignity, and want to continue to plunder nature. But in the end all the men of the village choose progress, modernisation and well-being, whatever the source. The daughter of the village leader commits suicide: “Those who loved me have abandoned me. Now I shall see how alone one is in death”. Her father laughs mockingly and, turning to the spectators, announces: “Your children!”. This is the first of many suicides to be encountered in the eighteen performances of the “dark legend”.

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65-02 Torgeir’s friend Even + Odin (1+2)
Produced by Torgeir Wethal, colour and B/W, 57 min. (Masters: miniDV and DVD, image file).

(INT.) This is the first of a series of clips shot on S8 film by Torgeir Wethal, later assembled – in casual arrangement –, transferred to miniDV and delivered to the Odin Teatret Archives by Roberta Carreri in September 2013. The filmed document, later transferred to DVD by the Archives, contains materials that the author had kept for long in the “klippe room” without making it accessible to the public: these are private images, at times even family situations (e.g. 84-06), showing life “behind the curtains” and therefore very different from the films generally considered “interesting” for Odin Teatret. In 2009, shortly before his death, Torgeir Wethal took these materials and, after viewing them with his sister Ingebjørg Wethal, he gave a number and title to some of them, and left one page of notes with an extremely concise autograph explanation on the contents written by him and his sister, unfortunately difficult to decipher due to the handwriting and the abbreviation system used. Roberta Carreri delivered to the Archives nine miniDVs, the ones that she kept after the selection made by Torgeir Wethal, who gave the private family documentation to his sister Ingebjørg.

It is particularly difficult to date these materials because each Master contains various clips filmed at completely different dates, far apart one from the other. The information on dates is therefore very approximate and comes from oral sources (the memory of other theatre members and of the archival staff), or from consulting some documents about the activities showed in the videos. The Masters were given the date referring to the oldest event or to the one that could be best dated with certainty on the basis of the consulted sources. Next to the alphanumeric code identifying the single documents, we kept the “title” and, in parentheses, the numeration given by Torgeir Wethal, so that the Masters can be matched with the notes on the contents written by him. The original materials in S8 are all without audio and contain many unpublished images. Beside clips about the private and family life of the single members of Odin Teatret, there are scenes depicting the daily life of the group on tour, training and moments in Carpignano Salentino in 1974, clips of the performances – there is for example a clip of about 15 minutes with rehearsals of the performance Min Fars Hus first in colour and then in black and white –, other clips with moments of work, tours and performances of the Farfa group directed by Iben Nagel Rasmussen between 1980 and 1988. For the other titles in this series see: 72-07, 74-06, 77-02, 78-02, 83-08, 84-05, 84-06.

In this first document (65-02) there are images of a Norwegian friend of Torgeir Wethal, Even, filmed in the woods probably around 1965; images showing the rooms of Odin Teatret in the period immediately after their arrival in Holstebro, probably around 1966 and 1967 since some of the restoration work on the original farm buildings seems to be complete; Torgeir Wethal and Iben Nagel Rasmussen's wedding in 1972; the tour in Italy in 1973 with the Min Fars Hus crew; a procession in Carpignano Salentino in 1974; journeys and other private situations (at the end of the film, on a beach by the sea there are clips about a holiday that Torgeir and Iben spent with her parents, the writers Halfdan Rasmussen and Ester Nagel, probably in the year between 1970 and ’71).

70-01 Ferai
Produced by RAI, Italy, 1970, colour, 60 min., Danish with Italian explanation titles. Directed by Marianne Ahrné (Masters: Betacam, DVCAM, DVD, image file).

(F.) A film version of the 1969 Odin Teatret’s performance, Ferai, which made Odin Teatret internationally famous.

The performance Ferai was created in Holstebro and performed 220 times from June 1969 to July 1970.

A Greek island or an island in the North Sea. There was once an autocratic king who kept order in the state and family through the fear of ruthless laws. He died. His place was taken by a just young man who loved peace and non-violence, who wanted to free the people from subjection to authority and to the gods, and who wanted to abolish prisons and treat criminals as sick patients to be rehabilitated. As in all fables, the young king wins both power and the daughter of the dead king as his bride. The performance begins where Kaspariana, the previous performance by Odin Teatret, finished: with a struggle for the possession of a knife. The young prince who takes over shows another kind of violence: he surrenders the weapon and fights with his bare hands, a smile upon his lips, not violent like a ferocious dog but with a feline gentleness, harmonious, acrobatic, dancing, and revealing implacability only at the precise moment of the strike. He demonstrates the necessary use of violence to install a reign of non-violence, of force to ensure a reign of reason. The struggle for power is no different from before. But the fact that it now takes place in the name of absolute principles of which no one has any concrete experience, allows for a certain nostalgia for the ordered tyranny of the deceased
autocratic king. And the bride, the king’s daughter, caught in the jaws of a double injustice, takes the law into her own hands and commits suicide. In vain, because that was what the young king needed. After mourning her briefly, he tramples on her mortal remains and his people follow him in bewilderment and awe.

**Actors:** Ulla Alasjärvi, Marisa Gilberti, Juha Häkkänen, Sören Larsson, Else Marie Laukvik, Iben Nagel Rasmussen, Carita Rindell, Torgeir Wethal. **Text:** Peter Seeberg. **Adaptation and directing:** Eugenio Barba. **Language:** the actors speak their own different Scandinavian languages. **Number of spectators per performance:** 60. **On tour in:** Belgium, Denmark, Finland, France, Holland, Iceland, Italy, Norway, Sweden, Switzerland, West Germany, Yugoslavia.

The film was shot when Odin Teatret stopped presenting the performance to the public. This is a choice Torgeir Wethal will do often, for example in the case of the film on the performance *The Gospel according to Oxyrhincus*. According to Torgeir Wethal, the realisation of the *Ferai* cinematographic project fundamentally benefited from the relationship with two people: Mario Raimondo and Marianne Ahrne.

Marianne Ahrne was a young Swedish cinema director who had already produced some feature films. She had participated in the summer seminars organised by Odin Teatret during the Sixties, and specifically Jerzy Grotowski’s seminars. The film was produced by a Swedish production house for RAI, the Italian state television, thanks to the support and interest in Odin Teatret’s work showed by Mario Raimondo, who at the time worked for RAI Experimental Services.

The professional collaboration between Odin Teatret and Mario Raimondo, inaugurated with the *Ferai* project, will continue in the years to come and will produce some important films (see the private and official correspondence between Raimondo and Odin Teatret in the paper fonds). This collaboration marked the beginning of an increasingly close relationship between Odin Teatret and some Italian cultural and academic circles.

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**70-02 Ornitolifene, Ferai and Training - Excerpts**

**Denmark, B/W, 23 min., montage by Torgeir Wethal (Masters: VHS, mini DVCAM, DVD, image file).**

**(PROM.)** Promotional montage made by Torgeir Wethal with excerpts of the training and from the performances between 1965 and 1969. The excerpts from *Ornitofilene* are taken from the 1965 film by the Finnish television (see 65-01b), the excerpts from *Ferai* and the training are taken from a programme produced by the German Television in 1969 (not kept in the archives). The excerpt from the German programme is without sound and shows clips about the training as it had developed around 1969. The work appears evidently more advanced and certainly different from the one filmed by the Finnish television in 1965. The film shows the historical actors of the group (Else Marie Laukvik, Torgeir Wethal, Iben Nagel Rasmussen) in moments of individual work or while guiding the training of newcomers. The fragments of *Ferai* in this montage are without sound, so as the two interviews to Eugenio Barba and Jean-Louis Barrault at the end of the tape (Barrault came to Odin Teatret in 1970, during the seminar *The Scenic Language*, also attended by Jacques Lecoq).

**71-01 Iben Nagel Rasmussen’s physical training**

**Denmark, 1971, B/W, 9 min., without spoken text, filmed by Torgeir Wethal (Masters: miniDV, DVD, image file).**

**(INT.)** The film (originally shot in 8 mm., in the ‘black room’ of Odin Teatret) shows the individual development of Iben Nagel Rasmussen’s training, in a fundamental turning point of her process, when the so-called 'Swiss exercises' were invented (a form of training based on a continuous flow developed individually instead of a series of exercises transmitted in a rigid form).

**71-02 Grotowski at Odin Teatret**

**Denmark, 1971, B/W, 100 min., without spoken text, filmed by Torgeir Wethal (Original: DVCAM, DVD, image file).**

**(INT.)** In 1971 Odin Teatret hosted Grotowski and his Theatre Laboratory with their performance *Apocalypsis cum figuris*. The film, originally shot in 16 mm., shows a group of people gathered in the foyer or the library at Odin Teatret. Among them, there are the actors of Odin Teatret and those of Teatr Laboratorium, Jerzy Grotowski, Ludvik Flaszen, and several spectators closely related to Odin Teatret and to Grotowski. Immediately afterwards there will be the recording of an interview with Grotowski by the Danish television (see 71-04). Barba and Grotowski can be seen working together at the table. Spectators are seen entering and later leaving the room where the performance
by Teatr-Laboratorium is about to begin. For other films about the relationship between Odin Teatret and Grotowski, see 71-03, 71-04, 72-02, 75-02, 09-03, 09-08, 09-09, 10-15.

**71-03** Five fragments from the Danish television
Produced by several Danish televisions, Denmark, 1968-71, B/W, 42 min., Danish (Originals: mini DVCAM, DVD made from VHS, image file).
A series of excerpts from Danish television programs, national or regional, of uncertain date. The material kept at the archives is a digital copy of the original shot in 16 mm.

1) Program for deaf-mutes on Odin Teatret, 1971, 9 min.
(TEL.) The fragment documents the discussion in Holstebro between the institutions and the population about the economic support given by the municipality to Odin Teatret, an understandable confrontation which risks creating many difficulties for Odin Teatret, which has recently moved to Holstebro. It contains an interview with the mayor of Holstebro at the time and shows newspapers cuts questioning the legitimacy of the public support to Odin Teatret. The film also shows an interview with Eugenio Barba and fragments of the training with Torgeir Wethal, Else Marie Lauvik and Iben Nagel Rasmussen.

2) Program on the cultural policy in Holstebro, probably 1971, 16 min.
(TEL.) Also this fragment focuses on the topic of the public support to Odin Teatret, and contains an interview with the mayor of Holstebro and one with Eugenio Barba. The film shows fragments of the training, as well as Barba working with his actors.

3) Excerpt from an interview with Eugenio Barba, probably 1972, 2 min.
(TEL.) The very short fragment contains an interview with Eugenio Barba within the space of the performance Min Fars Hus, and some of the re-arrangement of the space at the end of the same performance.

4) Report on the seminars (probably 1968), 4 min.
(TEL.) The fragment is a television announcement about the pedagogical activities at Odin Teatret, specifically about the seminars that Odin Teatret organised regularly in those years. The fragment seems to be about the 1968 international seminar on training.

5) Fragment of a group guest performance in English at Odin Teatret.

**71-04** Interview with Jerzy Grotowski
Denmark, 1971, B/W, 26 min., French/Danish (Originals: mini DVCAM, DVD, image file).
(TEL.) The film, originally shot in 16 mm, contains an interview with Grotowski in the library at Odin Teatret during the visit of Teatr-Laboratorium with the performance Apocalypsis cum figuris. For other films about the relationship between Odin Teatret and Grotowski, see 71-02, 72-02, 75-02, 09-03, 09-08, 09-09, 10-15.

**71-05** Corporeal Mime part 1 & 2
Produced by Odin Teatret Film, Denmark, 1971, colour, 95 min., English. Directed by Torgeir Wethal; assistant director: Gisela Pélisson; photographers: Roald Pay and Peter Berg; editing: Lizzi Weichenfeldt; sound: Per Meinersten; script: Åsel Storsein; actor: Yves Lebreton (Masters: Umatic, DVCAM, DVD, image file).
(F.) Yves Lebreton, who is featured in this film, was Etienne Decroux’s pupil for 4 years in Paris. He shows, in two parts, the training programme of the famous French mime. At the end of this film Yves Lebreton gives, in the form of short performances, examples of his own development from Decroux’s style into what he calls “Abstract Mime”.

Yves Lebreton lived at Odin Teatret for a few years. In 1969 Studio II was established, a group connected to but independent from Odin Teatret (like the Studios at the Art Theatre in Moscow), with Yves Lebreton as artistic director, Ingemar Lindh administrative director, Giselle Pelisson secretary, and Maria Lexa. About Studio II see the inventory of the Odin Fonds, series Activities, b.14 and b.26.

*Corporeal Mime* is the first film directed by Torgeir Wethal. As he himself acknowledged, his technical preparation at the time was still rather inaccurate and, especially for the editing, he was assisted by professional collaborators external to Odin Teatret (see also the Wethal Fonds).
The film was the first of a series planned by Odin Teatret together with the Experimental Services of RAI, the Italian state television (see the related correspondence in B.38 of the Series Activities in the Odin Teatret Fonds). The initial project, conceived by Barba and Raimondo, planned a series of at least 10 pedagogical films that would document different forms of dance and theatre from all continents, with specific attention given to the different methodologies for the training of the actor (see the related correspondence with Mario Raimondo kept in B.38 of the Series Activities, Odin Teatret Fonds). The nature of the project was mainly documentary with the aim, common to RAI and Odin
Teatret, to produce documents destined to a historical documentation (from a letter by Wethal to Suresh Awashti, 15/03/1974: “The primary cause for starting the production of this series was to maintain the background, the training and the structure, as well as the results of the most interesting forms of theatre and performances both in the European and other cultural areas. (...) We produce the films in these series in collaboration with the experimental department of the Italian television. They give us free hands concerning the elaboration, and they accept that the films mainly are interesting in a theatre-technological or ethnographic way”). Only the first three films were produced: the one with Yves Lebreton divided in two parts, the one on training at the Teatr-Laboratorium in Wroclaw (see 72-02) and the film, also in two parts, on the physical and vocal training at Odin Teatret (see 72-03, 72-04). The projects for the films that were never completed were interrupted at different stages of the production; they included: a film on the Chau dances of India, one on Balinese theatre, one on the circus school of Moscow (about these uncompleted projects see B.37 and B.38 of the Series Activities, Odin Teatret Fonds). The documentation on the circus school of Moscow was Eugenio Barba's idea and should have been the third film of the series. After reading an article on the state school for clowns in Moscow, Barba contacted the newspaper's correspondent in Moscow and started the request for funding. Wethal was sent to the school for a first inspection in June 1972 (see B.38 of the Series Activities, Odin Teatret Fonds for the newspaper article and the correspondence with Per Sjøgren – the Danish journalist in Moscow – and the Danish Minister of Culture. In the folder, the documents are arranged in a section with the title “Filmprojekt Cirkusskole Moskva” and many are marked by the word “clownfilm” handwritten in pencil). The established contacts were however frail and the project was abandoned, although Wethal had planned a new journey to Moscow in January 1973.

The film on Indian dances (the fourth project of the series, simply named Project 4, started in 1974) should have been a series of ten short documentaries (about 30 minutes each) on several performative forms of Kerala and Tamil Nadu; the first and most structured documentary was about the Yakshagana theatre and would be divided in three sections: one on the training and the technique of the actors, one on the use of masks and costumes, one on the performance and its context. Nine weeks of work were planned between February and March 1975, with a crew of six people who would shoot the film in 16 mm. (see the detailed working plan in B.38 of the Series Activities, Odin Teatret Fonds). During the nine weeks, filming was planned in several villages, to account for the numerous local variations of Yakshagana, and to document other little known performative forms, for which a whole week was planned (for a list of the performative forms considered see the working plan).

The documents reveal that the Indian project had reached an advanced stage of planning, and some local artists were already contacted. The project was initiated in collaboration with Niels Sorensen, anthropologist at the University of Aarhus, who for years had been documenting many Indian popular dance and theatre forms in 8 mm. films, at times with a little economic support from Odin Teatret, and in collaboration with Suresh Awashi (scholar and secretary of the Sangeet Natak Academy in New Delhi; their journal had previously written about Odin Teatret, see the correspondence). For this project Wethal planned the budget and arranged the strategy while the anthropologist took the necessary contacts in India. In spite of the attempt to involve the Danish television, the production of the film was stopped because the financial support from RAI was withdrawn (see the correspondence with Raimondo in B. 38 of the Series Activities, Odin Teatret Fonds). The Balinese project (named “film 5” in the correspondence) included structured documentation on the use of masks in Topeng, provided by I Made Bandem. It finally resulted in a documentary film, still financed by RAI and realised by Torgeir Wethal, on the most extensive seminar on Balinese dances held at Odin Teatret in 1974 (see 74-01, 74-02). During these years the collaboration between Odin Teatret and RAI is evidently very close, especially in the person of Mario Raimondo, who seems to actively strive for Odin Teatret, even as mediator with the other RAI managers. Beside this pedagogical series, this collaboration will give rise to another important document, the film on Odin Teatret's stay in Salento in 1974 (74-03, In search of theatre).

71-06 Abstract Mime
Produced by Odin Teatret Film, Denmark, 1971, colour, 24 min. Directed by Torgeir Wethal; assistant director: Gisela Pélisson; photographers: Roald Pay and Peter Berg; editing: Lizzi Weichenfeldt; sound: Per Meinersten; Script girl: Åsel Storsein; actor: Yves Lebreton (Masters: Umatic, mini DVCAM including also fragments from Dressed in White, DVD, image file).

(F.) Through his performance Yves Lebreton demonstrates his development of Etienne Decroux’s “Corporal Mime” into a form he calls “Abstract Mime”. Second part of the previous film, pedagogical series produced by Odin Teatret in collaboration with RAI (see 71-05).

72-01 Commedia dell’Arte Seminar
(TEL.) Television program showing a demonstration and a performance with Angelo Corti, Romano Colombaioni, Marise Flach and the seminar participants. The tape contains also interviews with Eugenio Barba and training of the actors Wethal, Laukvik and Nagel Rasmussen.

The film contains the first filmed documentation on the extensive pedagogical seminars organised by Odin Teatret in Holstebro since 1966. The analog Master kept at the archives, a VHS tape, was reused a few years later, in 1980, to record a programme of the Danish television (80-06, Danish, 5 min., colour) about a closed session during the ISTA held that year between Bonn, Holstebro, Posgrunn and Stockholm. The excerpt shows fragments about the Chinese and Balinese tradition. Odin Teatret's house appears in full architectonic transformation because the building of the future “red room” is in progress.

72-02 Training at Grotowski Teatr-Laboratorium in Wroclaw
Produced by Odin Teatret Film, Denmark, 1972, B/W, 90 min., English. Directed by Torgeir Wethal; assistant director: Iben Nagel Rasmussen; Photographers: Morten Bruus-Pedersen, Roald Pay, Peter Berg & Ebbe Knudsen, Christian Hartkopp; editing: Niels Pagh Andersen; sound: Per Meinertsen; script: Åsel Storstein; actors: Ryszard Cieslak, Malou Illmoni, Tage Larsen (Masters: Betacam, DVCAM, DVD, image file).

(F.) The film shows the evolution of Jerzy Grotowski’s training. It is shown in a pedagogical situation in which Ryszard Cieslak, the main actor of the Theatre Laboratorium, works with two pupils.

It is the second film of the pedagogical series produced by the Italian state television, originally shot in 16 mm (see 71-05). According to the original project the film should have included the last 10 minutes of The Constant Prince, filmed in 1965 by the Finnish television (see 65-01), but eventually Wethal, who directed the film, decided not to include them. For this film Wethal was supported by Iben Nagel Rasmussen as assistant director and, for the first time, by Kristian Hartkopp, an excellent Danish editor, whom he met via the photographer Roald Pay, who at the time documented Odin Teatret's activity. Wethal had profound human and professional consideration for Hartkopp and regarded the slow motion sessions with the Danish editor as the best school for his work as cinematographic director (see the documents in B.36 and B.37 of the Series Activities, Odin Teatret Fonds). For the film on training at the Teatr Laboratorium, a close group of technicians gathered around Wethal and would support him throughout his activity as director; the group included: Roald Pay, Morten Bruus-Pedersen and Kristian Hartkopp, and in later years the sound technician Niels Skousen and other occasional collaborators.

When Hartkopp fell ill, he stopped personally editing the film but sent his student-assistant Niels Pagh Andersen (nicknamed “Klippeniels”) in Wethal's support. In Hartkopp's view, Pagh Andersen, very pragmatic and not intellectual, was the ideal assistant for Wethal, even if the film was his first experience as editor. Hartkopp continued to support the project as a consultant. Together with Wethal, Pagh Andersen will edit the “Peruvian” films of the second half of ‘70s (78-01 Victoria-Black and Woman, 79-01 On the two banks of the river, 82-02 Ascent to the sea). Hartkopp died before the editing of On the two banks of the river was completed.

The film on training at Grotowski’s theatre directly involved Ryszard Cieslak but also Tage Larsen and Malou Illmoni, who at the time were student actors at Odin Teatret. It was filmed in a few days and it documents the final stage of training at the Teatr Laboratorium, where important transformations were happening at the time. Wethal told about filming much more material than necessary and later discarding one part, specifically the one showing a long final improvisation by Ryszard Cieslak because Wethal felt that its nature went beyond the demonstrative purposes of the film. Wethal told that also Grotowski expressed his perplexity on this improvisation as it was marked by the mannerisms Cieslak developed after The Constant Prince (“He acted”, were apparently the Polish master's words).

Wethal always kept the scenes cut during the editing process but these were never deposited at the archives. The correspondence, the contracts and the drafts for contracts deposited in the paper archives, show in detail the conditions Cieslak requested from Rai for the realisation of the film (among which an extremely limited broadcasting distribution), and Odin Teatret's hesitation in presenting these needs to the producer Mario Raimondo. During filming Wethal obtained from Grotowski the authorization to include in the documentary the final ten minutes of The Constant Prince filmed by the Norwegian television in Oslo in 1965. The authorization was granted, provided the film had no commercial purpose and its integrity was guaranteed. Wethal then purchased the excerpt from the Finnish television but later decided not to use it. In his memories, this choice seems to blend with the question of Cieslak's “mannerisms”.

For other films about the relationship between Odin Teatret and Grotowski, see 71-02, 71-04, 75-02, 09-03, 09-08, 09-09, 10-15.

72-03 Physical Training at Odin Teatret
Produced by Odin Teatret Film, Denmark, 1972, colour, 50 min., Italian with English, Danish, French and Spanish subtitles. Directed by Torgeir Wethal; assistant director: Leif Bech; editing: Torgeir Wethal & Christian Hartkopp; photographers: Morten Bruus-Pedersen & Roald Pay; sound:
Per Meinersten; sound assistant: Jan Torp Jensen; actors: Jens Christensen, Tage Larsen, Iben Nagel Rasmussen, Torgeir Wethal (Masters: Umatic, DVCAM, DVD, image file).

(F.) The film shows Odin Teatret’s physical training, with remarks by Eugenio Barba, showing its evolution from collectively learned skills to the actor’s personalisation of the exercises. This is the first part of the third film of the pedagogical series produced by Rai Radio Televisione Italiana (see 71-05). The second part will be the film on the vocal training (72-04). See also 12-03 (version restored).

72-04 Vocal Training at Odin Teatret
Produced by Odin Teatret Film, Denmark, 1972, colour, 40 min., Italian with English, Danish, French and Spanish subtitles. Directed by Torgeir Wethal; assistant director: Leif Bech; editing: Torgeir Wethal & Christian Hartkopp; photographers: Morten Bruus-Pedersen & Roald Pay; sound: Per Meinersten; sound assistant: Jan Torp Jensen; actors: Jens Christensen, Tage Larsen, Iben Nagel Rasmussen (Masters: Umatic, DVCAM, DVD, image file).

(F.) The film focuses on Odin Teatret’s use of the text as a vocal action. It includes work with various body resonators, exercises which engage the voice as an extension of the body, and vocal improvisations based on a stream of personal associations. This is the second part of the third film of the pedagogical series produced by Rai, after the film on physical training. See also 12-04 (version restored).

72-05-a,b,c,d,e,f,g,h,i,j,k,l,m Min Fars Hus (My father’s house) - shot
Produced by Danish television, Denmark, 1972, B/W, Danish
(Originals: 13 Umatic to check; not digitised. 7 Umetics “performance”, 6 Umetics “improvisations”)

(INT./TEL.) The filming shows some improvisations performed by the actors during the rehearsals for the performance. The material was filmed by the Danish television for a film on the performance which was never completed.

The performance Min Fars Hus was created in Holstebro, between April 1971 and April 1972, while Odin Teatret was discussing whether or not to become an agricultural commune, and was performed 322 times from April 1972 to January 1974.

A small courtyard, in party mood, festooned with coloured lights. Rooms, isbas and muddy clearings in Dostoyevsky’s Russia. “Paraclete! Paraclete!” With this call, the fire butterfly which hovers in the shadows, flutters down. A hand snuffs it out. The music swells through the pitch darkness, as though rising out of a well. “What is a great thought?”. “Changing stones into bread, that is a great thought.” “Is it really the greatest?” “It is great, but not the greatest. When you no longer suffer the pangs of hunger, you say: now that my belly is full, what shall I do next?” There is no plot. In spite of the original intentions at the start of the work process, the performance does not evoke the life and works of Dostoyevski, but is dedicated to him. In the context of the second half of the twentieth century, it is one of the most influential European performances: for the spectators, it is an experience about which it is almost impossible to speak in “objective” terms.

Actors: Jens Christensen, Ragnar Christiansen, Malou Illmoni (who leaves the group after the first few weeks of performances), Tage Larsen, Else Marie Laukvik, Iben Nagel Rasmussen, Ulrik Skeel, Torgeir Wethal.

For Min Fars Hus see also 71-03 (fragment n. 3), 72-06.

The Danish television planned a consistent production project for Min Fars Hus. The filming lasted for several weeks. The direction was the result of a collaboration between Barba and the television director-producer, generally a positive collaboration although Barba grew rather impatient at the filming crew’s working rhythms (delayed by many breaks, differently from the theatre work). The first editing happened live during filming (every sequence was shot several times). Barba received the filmed tapes to prepare for the final editing but this was never completed. The Danish television used all the filmed materials to produce a single sequence of scenes (see 72-06, Scenes from Min Fars Hus). The remaining filmed materials soon became technically outdated (they were shot in B-U format). Duplications were attempted even in Japan (through Nicola Savarese) but to no avail.

Torgeir Wethal kept all the materials but believed that their decayed state made it risky to be viewed more than once. The production did not store the original tapes because it was common at the time to reuse tapes. The filmed reports of the end of the Sixties and the beginning of the Seventies deposited at the archives are in good working state only because they were shot on 16 mm. film and not in video format. Odin Teatret received the materials as a friendly gift and does not formally own their copyrights.
72-06 Scener fra *Min Fars Hus* (Scenes from *My Father’s House*)
Produced by Danish television, Denmark, 1972, B/W, Danish, 42 min. (Masters: U-matic, DVCAM, DVD, image file).
(TEL.) Danish television report with long excerpts from the performance *Min Fars Hus*. For *Min Fars Hus* 71-03 (fragment 3), 72-05.

72-07 “Odin” (16+17)
Produced by Torgeir Wethal (see 65-02), colour e B/W, 50 min. (Master: miniDV and DVD, image file).
(INT.) Documentation about Odin Teatret's stay in Carpignano Salentino in 1974 (actors' work, scenes of the local daily life, soccer game…), unpublished colour images of the rehearsals for the performance *Min Fars Hus* and black and white images of the performance filmed by the Danish television in 1972.

74-01 a,b,c,d Balinese Seminar
Produced by RAI/ Odin Teatret Film, Denmark, 1974, B/W, 134 min. Filmed by Torgeir Wethal (Masters: 4 Umatic, 1 DVCAM, DVD, image file).
(DOC.) The document shows excerpts from the Balinese seminar held at Odin Teatret in 1974. It includes a demonstration with instruments and songs, a demonstration of ketjak, a Master teaching his pupil, a Topeng performance. The Balinese masters teaching the seminar were: I Made Djimat, Sardono, I Made Tempo.
This is the fifth part of the pedagogical series planned by Odin Teatret in collaboration with Rai - Radio Televisione Italiana (see 71-05). The original plan included documentation on the use of masks in Topeng, as taught by I Made Bandem. It finally resulted in a documentary film, financed by RAI and realised by Torgeir Wethal, on the most extensive seminar on Balinese dances held at Odin Teatret in 1974 (see the documentation in B. 38 of the Series Activities, Odin Teatret Fonds).

74-02-a,b I Made Djimat
Produced by RAI/ Odin Teatret Film, Denmark, 1974, B/W, English. Filmed by Torgeir Wethal.
a) (Master: Umatic, not digitised)
(DOC.) Baris dance demonstration and training with Odin Teatret actors.
b) (Master: Umatic, not digitised)
(DOC.) Continuation of 74-02-a. Topeng Performance.

74-03 In cerca di teatro
Produced by Rai - Radio Televisione Italiana, Italy, 1974, colour, 60 min. Italian with English and Spanish subtitles, directed by Ludovica Ripa di Meana (Masters: Umatic, DVCAM).
(F.) Reportage about Odin Teatret’s presence in Southern Italy. Theatre as a barter. Between May and October 1974 Odin Teatret moved to Carpignano Salentino, an isolated community with no previous experience of theatre. When the local people asked who they were, the actors answered by showing their training and open air performances and asking the villagers to present their traditional dances and songs in exchange. The film follows the evolution of these bartered performances between Odin Teatret and the villagers of the Carpignano area.
For Odin Teatret’s experience in Southern Italy, see also 74-04, 74-05, 75-01, 76-01. See also 12-09. Ferdinando Taviani was the only person of Odin Teatret who collaborated on this film, originally shot in 16 mm. The copies owned by Odin Teatret were all edited by Torgeir Wethal. He chose to cut out passages which, in his view, would present a juvenile image of Odin Teatret.
Abroad and at home, Odin Teatret has developed a particular performance situation based on cultural exchange, which we call barter. During a barter, Odin Teatret's actors present their work to a specific milieu which, in return, pays with expressions from its own culture: songs, music and dances, biographical accounts, games, food samples, etc. A barter is a social interaction that functions in spite of language barriers and cultural differences. A barter may take place in crowded urban districts or isolated rural zones, among immigrants, specific ethnic or religious minorities, in hospitals, community centres, prisons, schools, with the fire brigade, the police, a rock club, rappers, a church and its parishioners, the patients of a mental asylum, the children in a kindergarten, etc. A barter includes elements that are not necessarily
artistic in themselves, but acquire a theatrical value and function, such as sports events, religious ceremonies, fish auctions, military exercises and manoeuvres. A barter revitalises the bonds of a professional, religious, ethnic or random community, inducing the feeling of a shared identity versus the 'foreigners' - the actors and their culture.

74-04 Presenze e figure
Italy, 1974, colour, 40 min., Italian. Directed by Giuliano Capani (Masters: Umatic, mini DVCAM, DVD, image file).
(F.) Reportage about Odin teatret’s presence in Salento (Southern Italy), 1974.
See also 74-03, 74-05, 75-01, 76-01.

74-05 Odin Teatret in Southern Italy
Produced by Danish television, Denmark, 1974, colour, 34 min. (Masters: Umatic, mini DVCAM, DVD, image file).
(F.) Reportage about Odin Teatret’s presence in Salento (Southern Italy), 1974.
See also 74-03, 74-05, 75-01, 76-01, 12-09.

74-06 “Odin” (14+15)
Produced by Torgeir Wethal (see 65-02), colour, 55 min. 1974, (Master: miniDV and DVD, image file).
(INT.) This document contains only images of Odin Teatret's stay in Carpignano Salentino in 1974: the work in the castle rooms and courtyard, street parades, religious processions along the village roads, daily life of the locals at the bar or in other social venues.

75-01-a,b,c Odin Teatret in Italy
Italy, 1975, B/W, min.,
a) (Original: Umatic; Master: DV, DVD, image file)
b) (Original: Umatic; Master: DV, DVD, image file)
e) (Original: Umatic; Master: DV, DVD, image file)
(AMAT.) The three films show Odin Teatret’s presence in Sardinia and other Italian regions. Among others, Ferdinando Taviani and Fabrizio Cruciani.
For The Book of Dances see also 76-02 (DOC.), 76-03 (DOC., excerpts), 81-08 (DOC., excerpts).

75-02 Theatre of Nations – Warsaw 1975 containing also “A theatre and a not theatre: meetings and seminars at the University of research”
Produced by Televizji Polskiej, Poland, 1975, colour, 83 min. Polish (Masters: VHS, DVD, image file).
(DOC.) Wroclaw, 4/6-7/7/1975. Theatre of the Nations used to gather the most important figures of the theatre research landscape. Here we can see Jerzy Grotowski, Eugenio Barba, Peter Brook, Ariane Mnouchkine. The film shows excerpts of interviews, performances, rehearsals and workshops. Eugenio Barba gives a conference in French, simultaneously translated by Grotowski, who also assists with translation Jean-Louis Barrault in his work demonstration. A theatre and not a theatre shows excerpts from Grotowski’s, Barba’s, Barrault’s and Andre Gregory’s interventions at Theatre of the Nations.
For other films about the relationship between Odin Teatret and Grotowski, see 71-02, 71-03, 71-04, 72-02, 09-03, 09-08, 09-09, 10-15.

75-03-a,b,c,d Living Theatre: Seven Meditations on the Political Theatre
Produced by Odin Teatret Film, Denmark, 1975, B/W. Filmed by Torgeir Wethal (Originals: 4 Umatic; Master: 4 DVDs, 4 image files). (DOC.) Holstebro Hallen, 1975.
Dressed in white

Produced by Odin Teatret Film, Denmark, 1976, B/W, 36 min., without spoken text. Director, scriptwriter and editor Torgeir Wethal; photographer Tony D’Urso; actors: Iben Nagel Rasmussen, Jan Torp, Odd Strom (Masters: Umatic, DVCAM, DVD, image file).

(F.) A strolling player arrives in a small village in southern Italy. She is masked. She always carries her drum with her. She tries to summon the inhabitants. They wonder at her, give her food, but would rather not be disturbed in their work with the tobacco harvest, in their card games or in their wedding ceremonies. The children think she moves in a strange way, almost like an animal. Only to the dead in the graveyard can she tell her story without being rejected. The public solitude of the actor’s journey is presented lyrically and realistically in this fictional film, whose title is taken from an Italian folk song. The character, which Iben Nagel Rasmussen created for the role as town crier, later became a well-known figure in the street and dance performances of Odin Teatret.

Excerpts shot for this film were already used for In Search of Theatre (see 74-03).

Notes on the film from the conversations with Torgeir Wethal and Ferdinando Taviani on 29-30/03/2010:
The film was shot during Odin Teatret’s stay in Salento (Southern Italy) in 1974 but its subject had been written previously, in January of that same year in Sardinia. In many respects, the stay in Sardinia was a forerunner of the stay in Salento, which was longer and therefore more extreme. In Sardinia most of Odin Teatret’s members were very intrigued by the characteristic context. On the contrary, Torgeir Wethal remembers being averse to it. Taviani remembers Torgeir talking of that time in terms of “loneliness with hundreds of greetings”. When Barba announced his project for a longer stay in Southern Italy to prepare the new performance (the future Come! And the day will be ours), Wethal conceived the subject for Dressed in white: an actress walks alone through a distant, closed, unknown world that shuts its windows in her face and rejects her, a world full of mosquitoes and old women dressed in black. The subject seems to reflect Wethal's feelings about Barba's project.

The project was not very different from the one that will later bring Odin Teatret to Mexico in order to prepare Talabot. Barba wished to prepare the performance somewhere different from their habitual environment, in search for new tastes and atmospheres for his new work. Barba looked for a place distant from Denmark, probably also to destabilize his actors after the success of Min fars hus. However, he feared the idea of going somewhere like South America where they could be perceived as the colonizers, the “Europeans”, the “European group”. That is why Barba chose his land of origin, Salento, where Odin Teatret had gone at the end of 1973 for a tour in Lecce organized by Ferdinando Taviani, lecturer at the local University and soon to become Odin Teatret's literary adviser.

The stay in Salento was very difficult also due to the desertion of the Oistros group, who first acted as mediators between Odin Teatret and Salento but soon transformed from connecting bridge with the local situation to an enemy to be avoided. This will bring Odin Teatret to many unexpected situations, it will push them further “away from their home”. Even here Barba played with the serendipity, the chance nature of the needs that he faced. For example, Odin Teatret's actors had taken to performing very simple parades in order to present themselves as actors to the local community, and to bring their theatre outside of their rooms. These parades were small and accepted the use of elementary effects, such as balloons and other props. When the Italian television arrived to document this peculiar presence in a small village in Southern Italy, Barba took the occasion to work on the architecture of the space used for the parades, to work on its several levels and to further develop the use of flags. The idea and the practice of the barters progressively developed from these elementary parades and from the relationship they engendered with the local community.

Once in Salento, Wethal already had the film subject in mind. He had previously visited Puglia with Barba in 1973, in order to choose the best location for the group. Once in Puglia, Wethal always travelled with his photographic camera and chose the locations that defined the development of Dressed in White. The character interpreted in the film by Iben Nagel Rasmussen, as well as its mask and costume, were specifically conceived for the film. They will later be used also in the performance The Book of Dances. Wethal told that not long before, the Odin actors attended an open-air folk music concert in a square and Rasmussen danced alone, the only woman in a circle of motionless local males staring at her with their arms crossed. That situation was also at the origin of the film.

75-04 Documentary materials about the construction of the building called “pavilion”
Produced by Odin Teatret Film, Denmark, 1975, colour, no sound (Originals: miniDV, DVD, image file)

(INT.) The pavilion was built in 1975 by the members of Odin Teatret, in collaboration with the participants of an international seminar, called Brigata Internazionale. The new building included several guest rooms and was the original location of the film archive and the editing room. Until 2011, it hosted the analog film archives.
From the film subject already in his mind at his arrival in Salento, Wethal started photographing and filming small scenes with his 8 mm camera, assisted by Tony D’Urso. He filmed the life and surroundings of the village, sometimes impudently. He went into the churches, took photographs of people crying on graves, filmed scenes that he later discarded because of their “folkloric-anthropological” nature.

The filmed materials were projected and the photographs were exhibited outside the Carpignano Castle, the ramshackle palace, residence of most of Odin Teatret's members. This created some sort of complicity between “the photographer” and the village which began to configure itself as a spontaneous, implicit setting.

The images that were later included in the film were shot in 16 mm. at the end of their stay, once Odin Teatret had become a known and accepted presence, although they willingly chose to maintain a “distant” behaviour. The situation was somewhat different for Barba who had rented a house with his wife and children, and for Iben Nagel Rasmussen who had a good relationship with the village children. After some time, Odin Teatret's presence became an integral part of the village life.

Wethal completed the editing without haste and the film is dated 1976. Many years later, Wethal lamented following his subject too closely during the editing, while the images of Iben Nagel Rasmussen's improvisations could probably offer wider possibilities.

For Odin Teatret’s presence in southern Italy see also 74-03, 74-04, 74-05, 75-01.

76-02: Fuori dai teatri, Italy, 1976, b&w. Directed by Andrea and Antonio Frazzi. (Masters: Umatic containing also 79-04 Casa de Odin, mini DV, DVD, image file).
(DOC.) Reportage about Odin Teatret, showing the performance The Book of Dances in Volterra (Italy) Psychiatric Hospital and the barter with the patients of the hospital.

The performance The Book of Dances was created in a courtyard in Carpignano Salentino, in southern Italy, during the summer of 1974 when Odin Teatret completed its first ten years of life and radically changed direction. It was performed 350 times from July 1974 to January 1980.

There is no story, but there are many characters: dwarfs, warriors, tall ladies on stilts, a dancing town crier who is taken prisoner. The performance is born out of the individual training of the actors, transformed through costumes, masks, music, banners and songs, and fixed in precise scores of actions, reactions and relationships. Rudimentary music: drums and a xylophone made out of bottles filled with differing amounts of water. For the final scene, Eugenio Barba and Torgeir Wethal worked on the acrobatic exercises in the training to reach a crescendo of solitary aggressivity. A dance of leaps and falls which apparently leaves the actor exhausted. The music becomes more impelling and the actor begins again. This grotesque acrobatic number is transformed into the final act of a bullfight, a killing, a cockfight. With ferocious spectacularity the actor flies through the air once more, falls, loses his mask, hides his face, flies into the air yet again and crashes to the ground on his back after a final somersault. One of the paradoxes of the actor is that his “violence” is also his “vulnerability”. Dance as virtuosity and virtue; vitality, colour, vehemence; soliloquy: “I’m afraid/ The earth is grey/ And the sky’s sadness gaps open/ Like the mouth of a skull”. Sometimes performed indoors but more often in the open air, in theatres and in squares; in the centres of big cities and in their suburbs; in psychiatric hospitals and prisons; at home (in Holstebro) and - its antipode - in Venezuelan Amazonia, in a shabono belonging to the Yanomami tribe of Karohi with whom the French anthropologist, Jacques Lizot, was living when he helped the Odin to penetrate into the “heart of darkness”. It was with this performance that the Odin carried out all of its first theatre barters.

Actors: Roberta Carreri, Tom Fjordefalk, Tage Larsen, Else Marie Laukvik, Iben Nagel Rasmussen, Torgeir Wethal (during the first few months Elsa Kvanme and Odd Strøm were also in the performance). Eugenio Barba’s mise-en-scène consisted of a montage of numbers. Number of spectators per performance: No limit.

For The Book of Dances see also 75-01 (AMAT., excerpts), 76-03 (DOC., excerpts), 81-08 (DOC., excerpts). Containing also: 79-04 Casa de Odin Produced by Laboratorio Fotofilm, 1979, 15 min. Directed by Pacho Pock.
(F.) Reportage about Odin Teatret, showing the work of Odin Teatret, clown performances, training and life in the theatre.

76-03 Theatre Meets Ritual
(F.) In May and June 1976, Odin Teatret toured in Venezuela. This film shows barters in Kurape, a Venezuelan Negro village and with the Yanomami, an Indian tribe of the Upper Orinoco in the
Amazon. It includes fragments from the Odin’s *The Book of Dances* and *Come! And the day will be ours*, as well as Yanomani dances and a shaman’s enactment of his tribe’s legend about the tortoise that killed the jaguar.

For *The Book of Dances* see also 76-02 (DOC.), 81-08 (DOC., excerpts).
For *Come! And the day will be ours* see also 80-04 (INT.), 80-05 (DOC.), 81-07 (DOC.), 82-03 (F.) (INT.). For Odin Teatret in Venezuela see also 79-06.

77-01-a,b Indian Seminar: Katak, Odissi, Kathakali
Produced by Odin Teatret Film. Denmark, 1977, B/W, filmed by Torgeir Wethal (Masters: 10 Umatic e 2 DVCAM, 2 DVDs, image files). The Indian dance masters who participated in the seminar were: Uma Sharma (Katak Dance), Sanjukta Panigrahi (Odissi Dance), Krishna Nambudiri (Kathakali Dance). The Indian Seminar took place at Odin Teatret (2-7/3/1977).

77-02 “Odin” (18, 19, 20, 21)
Produced by Torgeir Wethal (see 65-02), colour and B/W, 63 min. (Master: MiniDV, DVD, image file).

(INT.) The images show an early version of the clown performance (Johan Sebastian Bach) with Iben Nagel Rasmussen and Jan Torp on the small stage of a school theatre; a street parade performed by Odin Teatret probably in Spain in 1977; Eugenio Barba and other people (the images are blurred, among them could be Pierfranco Zappareddu) working on photographs and texts. Following are filmed images of later date: Odin Teatret's Argentinian actor César Brie probably during a tour in Latin America, and close-ups of statues of saints and the virgin Mary during Odin Teatret's tour in Colombia in 1983.

78-01 Victoria – Black and Woman

(F.) The Peruvian dancer and choreographer, Victoria Santa Cruz, demonstrates her own work and her folklore ensemble. Interview by Eugenio Barba.

78-02 “Odin” (25+26)
Produced by Torgeir Wethal (see 65-02), colour, 90 min. (Masters: MiniDV, DVD, image file).

(INT.) The first part contains street performances and barters by Odin Teatret in Peru in 1978; the second part (approximately from minute 50) fragments of the training and street performances of the group Farfa, in Argentina in 1986, then in Southern Italy in Aradeo in 1984. For other materials on Farfa see 84-06.

79-01-a,b,c,d,e On the two Banks of the River
Produced by Odin Teatret Film, Peru/Denmark 1979, colour, 56 min., director and scriptwriter: Torgeir Wethal; photographers: Morten Bruus-Pedersen & Roald Pay; assistants Tom Fjordefalk, Else Marie Laukvik, Tage Larsen, Francis Pardeilhan, Iben Nagel Rasmussen, Silvia Ricciardelli, Julia Varley, Torgeir Wethal. In Danish, English, French, Italian and Spanish.

a) Italian and Danish (Masters: Umatic DVCAM and Dvd with menu)
b) English (Masters: Umatic, DVCAM and Dvd with menu)
c) Spanish (Masters: Umatic, DVCAM and Dvd with menu)
d) Danish (Masters: Umatic, DVCAM and Dvd with menu)
e) French (Masters: Umatic, DVCAM and Dvd with menu)

(F.) In 1978, Odin Teatret travelled to Peru, only to be confronted upon its arrival with a state of martial law: all forms of public gatherings were prohibited. The film, which shows how Odin Teatret managed to perform and to make contact with people in spite of the restrictive conditions, is essentially about the strategy of insubordination by means of theatre. Odin Teatret is seen training in a slum, mounting parades in Indian villages, performing in Ayacucho prison and taking part in several barters.
Notes from the conversations with Torgeir Wethal and Ferdinando Taviani on 29-30/03/2010:
The film was shot in 1978 during a tour in Lima, Peru. Beside the first stay in the Peruvian capital for the realisation of street performances, the tour included a period in Ayacucho to participate in the first gathering of theatre groups (these gatherings later became a real tradition and are held every ten years, to this day), and a second stay in Lima with the performance Come! And the day will be ours.
The gatherings of theatre groups were not an absolute novelty. There had been previous ones: the first one in Belgrade, almost casual, and the others in Bergamo, Leikitio, etc. (see Mirella Schino, Il crocevia del ponte d’era). But the one in Ayacucho was the first meeting in South America and was the prime reason for Odin Teatret's journey to Peru. The Peruvian tour in 1978 had nothing to do with the kind of tour that Odin Teatret organizes to this day, even if they still include gatherings of theatre groups, performances, barters, etc. In those years the spirit was very different, it was almost like a 'territorial conquest'. Odin Teatret was becoming aware of the possibility to be part and reference of an entire theatre environment, obviously not the 'high' theatre elite, but still of great value. Remarkable is also Barba's ability to make use of almost casual starting points to invent strategies of presence.
The day before Odin Teatret arrived in Lima, a curfew was imposed on the capital. As they couldn't present their performance in the open, Odin actors started a series of informal exits, two or three people at a time (as the film shows). These interventions didn't yield big results but allowed Odin Teatret to come in contact with the wider environment outside of the theatre world. The photographer Tony D'Urso and the anthropologist Peter Elsass acted as explorers. This way Odin Teatret infiltrated the party and the prison that appear in the film. Photographic cameras were strictly banned from the prison but strangely enough, Odin Teatret managed to introduce their video cameras amidst the general indifference. The dialogue shown in the film between Roberta Carreri and the prison director is a simulation, a reconstruction with a different person playing the role of the director (similarly, another sequence of the film shows Mario Delgado, the director who invited Odin Teatret to Peru, holding a briefcase while walking on a terrace, playing the role of the corrupted politician).
Wethal wrote the film subject in Denmark to request financial support, which was granted by the Danish Staatensfilmcentral and the Italian Politecne (a wealthy advertising company, politically connected to the left wing). The technical plan for the film was also prepared before the departure and the whole filming crew was also Danish. The initial subject (see the documents in B.36 of the Series Activities, Odin Teatret Fonds) was inevitably generic and planned to document Odin Teatret's presence in Peru. During the long editing stages however, Wethal decisively diverted from the plan and eliminated all reference to Peru because it would require in-depth political and historical knowledge, which he did not have. Even all direct reference to Odin Teatret was eliminated, and the name is mentioned only in the subtitle of the film. Wethal had actually discovered a new narrative perspective, some sort of parabolic tale: a group of actors travelling to far away lands.
Once the film was completed, the Danish television refused to buy it because of the poor technical standards. Among Wethal's collaborators was photographer Roald Pay (see the photographic archives inventory) who, by Wethal's admission, was not a skilled cameraman but had the ability to film the way the best nature documentaries are filmed: he would start shooting when he felt that the situation could become interesting and would continue for hours, indifferent to the filming costs, until something would happen. For On the two banks of the river, Wethal often let Pay personally decide what was worth filming. For Anabasis, the film that Wethal was shooting at the same time, it was Wethal who personally planned the type and quantity of frames.
Wethal experienced the tour to Peru very differently from the other ones. In some way the tour had been conceived for the film and the theatre activities – as well as the less theatrical ones such as barters etc. – followed the rhythm of the filming, sometimes irritating the actors. The film was conceived since the start as Odin Teatret's self portrait and Peru was almost an occasional background, although very recognisable to those who know the country. Wethal said that many Peruvians told him in later years that his representation of Peru was very telling.
As in many other cases, Barba did not participate in the film planning and did not influence the filming. Later, during the editing stage he saw and commented the materials; according to Wethal his comments were very relevant, even from a strictly cinematographic point of view.
The Italian version of the film was financed by Teatro Ateneo of Rome, directed by Ferruccio Marotti, a scholar who had long been connected to Odin Teatret.

79-02 The Million
Produced by Odin Teatret Film, 1979, colour, 60 min. Filmed by NDR, German Television. Performance’s director: Eugenio Barba; actors: Torben Bjelke, Roberta Carreri, Toni Cots, Tom Fjordefalk, Else Marie Laukvik, Tage Larsen, Francis Pardeilhan, Iben Nagel Rasmussen, Silvia Ricciardelli, Julia Varley, Torgeir Wethal. (Masters: Umatic, DVCAM, DVD, image file).
(F.) The performance The Million was created in Holstebro, Lima and Ayacucho (Peru), on the basis of scenic material prepared by the actors during travels, on their own or in small groups, in different parts of the world. It was performed 223 times, indoors and in the open air, from September 1978 to October 1984.
A journey among the carnivals of different cultures, from India to Bali, from Japan to Brazil, from Africa to European ballroom dancing. A “musical” à la Odin: a mocking album of exoticism whose figures of flesh and blood prance about
in front of a strange traveller, clad like a missionary, with the spectacles of a short-sighted intellectual and the backpack of a tourist. The spectacularity and the candid joy of the opening scenes slowly reveal their opposites: dismay at the brutality which accompanies the explosions of life, the misfortunes which encompass the carnivals on the outskirts of empires, the exploitation and humiliation of women, the children with no future. This exotic album becomes one of meditation reduced to its essentials: love, abandonment, old age, death. For the civilised traveller who is intimidated and vulnerable, the journey becomes escape, distance, involuntary cynicism. A procession of the Magi sings a lullaby to the skeleton of a child: “In a doorway in Bethlehem/ The Virgin and Saint Joseph...”.

**Actors:** Torben Bjelke, Roberta Carreri, Toni Cots, Tom Fjordevalk, Tage Larsen, Else Marie Laukvik, Francis Pardeilhan, Iben Nagel Rasmussen, Silvia Ricciardelli, Gustavo Riondet, Ulrik Skeel, Julia Varley, Torgeir Wethal. (some of the actors only participated in one of the various versions). **Scenic space:** Odin Teatret. Directed by Eugenio Barba. The dramaturgy consisted of a montage of various musical and dance numbers representing the stages of a journey. **Number of spectators per performance:** No limit.

For *The Million* see also 79-03 (DOC., excerpts), 80-03 (DOC.), 81-01 (DOC.), 81-04 (DOC., excerpts), 81-08 (DOC., excerpts), 84-02 (DOC., excerpts), 85-02 (DOC., excerpts).

**79-03 The Million – Excerpts.**

No sound. (Masters: Umatic, DVCAM, DVD, image file). **(DOC.)**

Performance held in Århus.

For *The Million* see also 79-02 (F.), 80-03 (DOC.), 81-01 (DOC.), 81-04 (DOC., excerpts), 81-08 (DOC., excerpts), 84-02 (DOC., excerpts), 85-02 (DOC., excerpts).

**79-04 (contained in 76-02) Casa de Odin**

Produced by Laboratorio Fotofilm, 1979, 140 min. Directed by Pacho Pock (Masters: Umatic, mini dv, DVD, image file). **(F.)**

Reportage about the work of Odin Teatret, showing clown performances, training and life in the theatre.

**79-05 Eugenio Barba und Das Odin Teater**

Produced by German television, Germany, 1979, colour, 16 min., German (Master: mini DVCAM, DVD, image file). **(TEL.)**

The film shows excerpts from Odin Teatret’s cabaret and street performances, as well as interviews with Eugenio Barba and Tage Larsen (May 1979, Hamburg Nationenes Teater).

**79-06 El extranjero que danza. Odin Teatret en Venezuela**


This short film documents the presence of Odin Teatret in Venezuela in 1976. The images show the encounters and the barters of Odin Teatret with the people in the neighbourhood of Petare in Caracas, in the village of Curiepe in the Barlovento region, and with the Yanomamis, an Indian tribe of the Upper Orinoco in the Amazon. See also: 76-03.

**80-01-a,b,c,d,e,f ISTA Bonn – Theatre Anthropology**

Produced by Odin Teatret Film, Germany/Denmark, 1980, colour (Originals: 16 Umatic; Copy Masters: hard disk, 6 Dv, 6 DVDs, 6 image files) **(DOC)**

1st session of the ISTA, held in Bonn (Germany) from 1st to 31st October 1980. ISTA: International School of Theatre Anthropology founded and directed by Eugenio Barba, who also considers the Masters and scholars who collaborated with him since the first session in Bonn as founders of ISTA: Sanjukta Panigrahi, Katsuko Azuma, I Made Pasek Tempo, Fabrizio Cruciani, Jean-Marie Pradier, Franco Ruffini, Nicola Savarese and Ferdinando Taviani. Between 1980 and 2008, 14 ISTA sessions took place in different countries. In addition to Barba and the Odin actors (who joined only from 1987), the ISTA staff consists of a permanent core of artists and Masters from Asian and Western genres (see Franco Ruffini’s *La scuola degli attori*, Firenze, La Casa
Usher, 1980; Rina Skeel’s *The Tradition of ISTA*, Londrina, FILO/Universidad Estadual de Londrina, 1994; Kirsten Hastrup, *The Performers’ Village. Times, Techniques and Theories at ISTA*, Graasten, Drama, 1996; and Barba-Savarese, *A Dictionary of Theatre Anthropology - The Secret Art of The Performer*, Routledge, London 2005). In the beginning the ISTA was one of the many autonomous activities of Nordisk Teaterlaboratorium, but throughout the years its history has been increasingly intertwined with that of Odin Teatret.

ISTA is the practical fulfillment and the point of arrival of two aspirations which were present in Barba’s theatrical work from the very start: 1) to transmit valuable professional experiences to the autodidacts who do not have the privilege of a longer schooling and a protected apprenticeship; 2) to investigate pragmatically the ways through which the deep, hidden processes of the performer’s scenic presence is built.

Several films and videos about the various ISTA sessions are available - some edited and some unedited ones. See also the series ISTA in the Barba Fonds of the document archives.

The 6 DVDs, from the originals Umatic, contain:

- Odissi presentation dance by Sanjukta Panigrahi.
- Balinese court dance by I Made Pasek Tempo’s Troupe.
- Eugenio Barba’s comments about the actor’s balance.
- Baris dance. Toni Cots’s work on Balinese dance.
- Comparison of Western and Eastern body positions.
- Baris dance, I Made Pasek Tempo and Toni Cots.

Transfer of Eastern dance principles to the Western actor’s training.

Katsuko Azuma: Buyo dance (Japan).

Eugenio Barba’s comments on the principles used in Japanese theatre.

Peking Opera demonstration. Kabuki Lion dance (Katsuko Azuma).

Odissi dance by Sanjukta Panigrahi.

I Made Pasek Tempo, masks and legong dance.

Odissi dance.

The Odissi language of dance, the dancer’s relationship to the music, animal figures, composition exercises. Odissi rhythm, exercises with hands, face, legs. Odissi figures: the warrior, the servant, the lover, the king. Sanjukta Panigrahi works with the co-ordination of a Western pièce and Odissi gestures. Odissi figures: the devil, the god, the archer, the priest, the gipsy.

Peking Opera training.

Sanjukta Panigrahi: thanksgiving dance.

Eugenio Barba’s conclusions.

Eugenio Barba, Jean Marie Pradier

For ISTA 1980 see also 80-02, 80-06, 07-06, 09-04.

**80-02 Moon and Darkness**

Produced by Odin Teatret Film, Germany/Denmark, 1980, colour, 79 min., English with French simultaneous translation. Filmed by Torgeir Wethal; actor: Iben Nagel Rasmussen (Masters: 2 Umatics, DVCAM, DVD, image file).

(F.) In this demonstration-performance Odin Teatret’s actress Iben Nagel Rasmussen shows and explains her working methods, from the training to the performance. Videotaped at an ISTA session in Bonn in 1980, this film is the best document about *Moon and darkness*, but the work demonstration was filmed again in 1981.

For *Moon and Darkness* see also 81-02 (Danish, DOC.).

For ISTA 1980 see also 80-01, 80-06, 07-06, 09-04.

**80-03 The Million**

(Original: Umatic, not digitised).

(DOC.) Performance recorded in Struer (19/01/1980).

For *The Million* see also 79-02 (F.), 79-03 (DOC., excerpts), 81-01 (DOC.), 81-04 (DOC., excerpts), 81-08 (DOC., excerpts), 84-02 (DOC., excerpts), 85-02 (DOC., excerpts).
80-04 Come! And the day will be ours– Rehearsals
(Original: Umatic, not digitised).
(INT.) Improvisation by Else Marie Laukvik. The actual date of the improvisation is unknown.
For *Come! And the day will be ours* see also 76-03 (DOC., excerpts), 80-05 (DOC.), 81-07 (DOC.),
82-03 (F.).

80-05 Come! And the Day Will Be Ours
(Original: Umatic, not digitised).
(DOC.) (INT.) Performance recorded on 11/1/1980.
For *Come! And the day will be ours* see also 76-03 (DOC., excerpts), 80-04 (INT.), 81-07 (DOC.),
82-03 (F.).

80-06 ISTA Bonn – Excerpts from the closed session
Produced by Danish television, Denmark, 1980, colour, 4 min., Danish (Masters: VHS, DVD, image file).
(TEL.) The end of the VHS 72-01 contains a fragment of a Danish television report of 1980 (80-06,
Danish, 5 min., colour), about a closed session during the ISTA which was held that year between
Bonn, Holstebro, Posgrunn and Stockholm. The excerpt shows fragments about the Chinese and
Balinese tradition. Odin Teatret's house appears in full architectonic transformation because the
building of the future “red room” was in progress.
For ISTA 1980 see also 80-01, 80-02, 07-06, 09-04.

81-01 The Million
Denmark, 1981, colour (Original: Umatic, not digitised).
For *The Million* see also 79-02 (F.), 79-03 (DOC., excerpts), 80-03 (DOC.), 81-04 (DOC.,
excerpts), 81-08 (DOC., excerpts), 84-02 (DOC., excerpts), 85-02 (DOC., excerpts).

81-02a, b Moon and Darkness containing also Puputan (81-03)
Produced by Odin Teatret Film, Denmark, 1981, colour, Danish (Originals: 2 Umatics; tape b
contains also the first part of 81-03, Puputan, not digitised).
(DOC.) Work demonstration recorded on 15/03/1981 at Odin Teatret.
For *Moon and Darkness* see also 80-02 (English/French, F.) and ISTA Bonn (80-01).

81-03 Puputan
Produced by Odin Teatret Film, Denmark, 1981. Colour (Original: Umatic- the first part of Puputan
is contained in 81-02-a, not digitised).
(DOC.) (bad quality).
A demonstration-performance of Balinese theatre and dance (legong, baris, pentjak and topeng) and
their adaptation to Odin Teatret actor’s technique by Tony Cots.

81-04 Die Insel Der Gaukler
Produced by WDR – Vestdeutsches Fernsehen, Germany, 1981, colour, 44 min., German, 1981.
Directed by Dieter Mendelsohn (Masters: Umatic, DVCAM, DVD, image file).
(TEL.) The television programme contains an interview with Eugenio Barba, excerpts of training
and from the performances *The Million* and *Brecht’s Ashes*.
For *The Million* see also 79-02 (F.), 79-03 (DOC., excerpts), 80-03 (DOC.), 81-01 (DOC.), 81-08
(DOC., excerpts), 84-02 (DOC., excerpts), 85-02 (DOC., excerpts).
For *Brecht’s Ashes* see also 81-05 (DOC., excerpts), 82-04 (SHOT), 85-02 (DOC., excerpts).
81-05 Et vestjysk verdensteater
Produced by Danish television, Denmark, 1981, colour, 60 min., Danish (Masters: Umatic, DVCAM, DVD, image file).
(TEL.) Danish television program (18/09/1981) about Odin Teatret’s work including excerpts of training, rehearsals and from the performances: Ornitofilene, Anabasis, and Brecht’s Ashes. Interviews to Tony Cots and Eugenio Barba.
For Ornitofilene see also 65-01.
For Brecht’s Ashes see also 81-04 (DOC., excerpts), 82-04 (SH OT), 85-02 (DOC., excerpts).
For Anabasis see also 82-02 (F.).

81-06 Farfa in Holstebro
Produced by Odin Teatret Film, Denmark, 1981, Odin Teatret Film (Original: Umatic, not digitised, VHS).
(DOC.) 4/06/1981. Farfa was an international group created and directed by Iben Nagel Rasmussen. See also 82-01, 87-03.

81-07-a,b Come! And the Day Will Be Ours
a) (Original: Umatic, not digitised)
(b) (Original: Umatic, not digitised)
(F.) Full shot.
For Come! And the day will be ours, see also 76-03 (DOC., excerpts), 80-04 (INT.), 80-05 (DOC.), 82-03 (F.) (INT.).

81-08 En fremmed banker på
(F.) A reportage about Odin Teatret including excerpts from The Book of Dances, The Million, fiskedam and training. With an interview with Iben Nagel Rasmussen.
For The Book of Dances see also 75-01 (AMAT., excerpts), 76-02 (DOC.), 76-03 (DOC., excerpts).
For The Million see also 79-02 (F.), 79-03 (DOC., excerpts), 80-03 (DOC.), 81-01 (DOC.), 81-04 (DOC., excerpts), 84-02 (DOC., excerpts), 85-02 (DOC., excerpts)

82-01 Farfa group: Heridos por el viento
Italy/Denmark, 1982, colour, (Original: Umatic, miniDV, DVD, image file).
(DOC.) Farfa’s performance directed by Iben Nagel Rasmussen, Montalcino, 1982.
For Farfa see also 81-06, 87-03.

82-02 Ascent to the Sea. Odin Teatret’s street production Anabasis
Produced by Odin Teatret Film, Denmark 1982, colour, 36 min., without spoken text. Directed by Torgeir Wethal; photographers: Morten Bruus-Pedersen, Roald Pay; editing: Niels Pagh Andersen; sound: Niels Skousen, Leif Bech. (Masters: Umatic, DVCAM, image file).
(F.) The film follows Odin Teatret’s street production Anabasis in Peru.
Anabasis was an itinerant performance, based on an elementary dramaturgy which exploits the basic opposition between the actors with their technical skills and the spectators that they encounter on their way. It was created in Holstebro on the basis of experiences from the parades of the previous years, from the summer of 1974 onwards. It was performed 180 times from April 1977 to September 1984. It unravels in streets and squares. A group of strangers making their way amongst strangers. From time to time the actors chat amicably with one of the spectators, but then this newly struck up relationship is suddenly interrupted by a call from their companions. Sometimes they make a halt, the spectators gather round them in a circle and the actors perform a grotesque number or an acrobatic dance. As soon as they have finished, they ignore the applause and continue their march in a tight group. With drums rolling, trumpets blasting and banners waving, they urge the crowd on or split it in two with their wedge-shaped formation. At times the giant figures on stilts collapse to the ground, while other figures suddenly appear on balconies or rooves, high on church spires, let themselves down into the square or street on a rope, start marching in the opposite direction, disperse, disorientate the people following them. A compact group which remains united until it reaches its goal. The reaching of
the goal implies dissolution (therefore the title, which comes from the classical Greek Xenophon and his autobiographical and military odyssey, was not just a pretext). In the end, all the actors huddle together and are covered by a black sheet transforming them into a dark and shapeless monument, guarded by tall and lanky figures of death.

**Actors:** Torben Bjelke, Roberta Carreri, Toni Cots, Tom Fjordefalk, Francis Pardeillhan, Tage Larsen, Else Marie Laukvik, Iben Nagel Rasmussen, Silvia Ricciardelli, Ulrik Skeel, Julia Varley, Torgeir Wethal (some of the actors only participated in one of the various versions). **Director:** Eugenio Barba. **Number of spectators per performance:** No limit.

For *Anabasis* see also 81-05 (DOC., excerpts).

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**82-03 Come! And the day will be ours: the Story of the Encounter between two Cultures**

Produced by Odin Teatret Film, Denmark/Italy, 1982, colour, 55 min., directed by Dieter Mendelsohn (Original: Umatic ripreso dallo schermo da Exe Christoffersen, Masters: DVCAM, DVD, image file).

(F.) (INT.) The film, originally shot in 16 mm, shows an open-air adaptation of the performance realised in Puglia (Italy) in the outskirts of Otranto (see B. 39 of the Series Activities, Odin Teatret Fonds for the documentation about the different stages of the project, the choice of locations and Nicola Savarese's mediation with the institutions). Next to this project, the German director (who the previous year filmed a reportage about Odin Teatret, see 81-04), planned the filming of *Brecht's Ashes* set in the streets of Berlin, but Odin Teatret gave priority to the filming project of *Come! And the Day Will Be Ours*. Torgeir Wethal said that the film was only once shown to an audience and on that same occasion the Odin actors saw it for the first time. They did not recognise their work in the filmed version of the performance and therefore decided to keep the film hidden, as it has been to this day (2014).

The performance *Come! And the day will be ours* was created between the summer of 1974 and the spring of 1976 in different phases and places: in a former tobacco repository in Carpignano, Italy; in Odin Teatret’s “white room” in Holstebro; in the village schoolroom of Ollolai in the Sardinian mountains. It was performed **180 times from May 1976 to June 1980.** A small white circle ring with red velvet seats. Frontier territories. The Odin's first performance on a historical theme. A confrontation between peoples and cultures. It is as though each actor embodies a group, a tribe, a crowd of emigrants. Each action is the quintessence of an episode in history, the blueprint of a battle, an ambush, a social upheaval, a violent acculturation, a massacre whose occurrence is documented. The theme is the seduction and the slaughter which result from the clash between civilisations, as when the pioneers encountered the American Indians, the Frontier was pushed westwards, the prairies were conquered and, following the “futile” victory of Little Big Horn, the reservations became the sole salvation for the “savages”. Rape and rapture: surrender to force, surrender to a vision. The pride of becoming a prostitute in the brothels of Sonora.

**Actors:** Roberta Carreri, Else Marie Laukvik, Iben Nagel Rasmussen, Tom Fjordefalk, Tage Larsen, Torgeir Wethal.

**Dramaturgy and directing:** Eugenio Barba. **Language:** English, with fragments of native American languages.

**Number of spectators per performance:** 120.

For *Come! And the Day Will Be Ours* see also 76-03 (DOC., excerpts), 80-04 (INT.), 80-05 (DOC.), 81-07 (DOC.).

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**82-04 Brecht’s Ashes – Shot and first editing**

(Masters: 14 Umatics, 7 not digitized; first rough editing: VHS, DVD, image file).

(82-04) The performance *Brecht’s Ashes* was created in Holstebro, at the same time as *The Million*, and performed **166 times from March 1980 to October 1984.**

A crossing through Nazism, World War II, the Thirty Years’ War, the Un-American Activities Committee, until salvation arrives with Ulbricht's communist Berlin. In *Brecht’s Ashes*, independent lines of actions are presented simultaneously, concentrating a double system of references into a single scene. These two characteristics of Eugenio Barba’s dramaturgy are put to the service of an impressive historical tapestry which intertwines:

1. the biography of Bertolt Brecht;
2. historical events during his lifetime;
3. the transposition that these events underwent in Brecht’s works.

The writer’s relatively secure years of exile are set against the deaths of distant friends; the Second World War melts into the Thirty Years’ War as experienced by Mother Courage (when Kattrin, the mute, is captured, raped and put to death); the abjuration of Galileo is also Brecht's deposition before the Un-American Activities Committee. Powerful theatrical images are condensed into easily recognisable conceptual knots, as in satirical drawings and political cartoons. In the end, in Stalinist East Berlin with its grey and depressing atmosphere, the young and ingenious Kattrin, who dances for joy over liberty and socialism, is suffocated by having “Pravda” thrust down her throat (“Pravda” meaning “Truth” in Russian).
**Actors:** Torben Bjelke (only in the first version), Roberta Carreri, Toni Cots, Tage Larsen, Francis Pardeilhan, Iben Nagel Rasmussen, Silvia Ricciardelli, Ulrik Skeel, Julia Varley, Torgeir Wethal. **Scenic space:** Odin Teatret. **Text and director:** Eugenio Barba, using a montage of Brecht’s poetry and songs as well as other documents from the period. After Brecht’s heirs withdrew their permission to use the texts, Barba set to work to compose a new montage which, instead of using Brecht's verses, often referred back to those of other authors who had inspired Brecht. The text is in German and translated by the actor who plays Mack the Knife into the language of the country in which the performance is shown. **Number of spectators per performance:** 150.

The material was filmed and edited for research purposes by the architect and scenographer Luca Ruzza using amateur equipment. The film was never edited professionally. The images were recorded in Copenhagen, Odense and Holstebro in 1982; Luca Ruzza and Jan Rüsz edited the materials in 1984 at “Det Danske Video Værksted Haderster”.

For Brecht’s Ashes see also 81-04 (DOC., excerpts), 81-05 (DOC., excerpts), 85-02 (DOC., excerpts).

82-05 The Vagabonds’ Night
Filmed by Luca Ruzza (Original: Umatic, not digitised).

83-01-a,b Dances in the Sand
Produced by Mette Bovin Film, Denmark, 1983, colour, 44 min. Directed by Mette Bovin; photographer: Jean-Pierre Kaba; editor: Grete Møldrup; sound: Moussa Hamidov; with the collaboration of Roberta Carrei and the villagers of Burkina Fasu, West Africa. English or Danish narration (Masters: 2 Betacam, 1 DVCAM containing a and b, image file).
(F.) A film about a cultural barter in Burkina Faso, West Africa. An experimental journey. Roberta Carreri, Odin Teatret actress, functioned as catalyst for the Danish anthropologist Mette Bovin who was able to meet the Africans in a new way: Provocation Anthropology. The actress, the anthropologist and the African villagers performed together in an exchange of dance, theatre, song, hyena-dances, drums and masks. There is also a Danish version of the film.

83-02 Roberta Carreri, Torgeir Wethal and Francis Pardeilhan’s Training
Produced by Odin Teatret Film, Denmark, 1983, colour, filmed by Walter Ibema (Original: Umatic, not digitised).
(INT.)

83-03 Project “Come un pugno quando si apre la mano” – Rehearsals
Produced by Odin Teatret Film, Denmark, 1983, colour (Original: Umatic, not digitised).
(INT.) Roberta Carreri and Francis Pardeilhan’s improvisations. The project was based on a text written by Ferdinando Taviani.

83-04 Roberta Carreri’s improvisation on “Dama Nera” and Francis Pardeilhan’s improvisation
Produced by Odin Teatret Film, Denmark, 1983 (Original: Umatic, not digitised).
(INT.)

83-05 Torgeir Wethal’s improvisation
Produced by Odin Teatret Film, Denmark, 1983 (Original: Umatic, not digitised).
(INT.)

83-06-a,b Teatret Marquez: “Goya. A Love Masquerade”
(Originals: 2 Umatics, not digitised).
A performance directed by Else Marie Laukvik. At the end of the tape there is a scene from Teatret Marquez’s performance *Omnibus*.

83-07 “Odin” (22, 23, 24)  
Produced by Torgeir Wethal (see 65-02), colour, 64 min. (Masters: MiniDV, DVD, image file).  
(INT.) The images show only Odin Teatret's street theatre interventions during their tour in Colombia in 1983 and many barters with the local communities in small agricultural villages or during markets and livestock fairs. The document is particularly interesting to get an insight into the travels of Odin Teatret, their contacts with the Latin American environment and society, and what barters were like in that area.

83-08 “Odin. Gammel bus” (31)  
Produced by Torgeir Wethal (see 65-02), colour, 26 min. (Masters: MiniDV, DVD, image file).  
(INT.) The images show only Odin Teatret's presence in Colombia in 1983, outside of performance situations; there are mostly scenes of the group's daily life, of meetings with the local communities, and the reparation of the gammel bus (old bus) used by Odin Teatret to tour in Colombia.

84-01-a,b,c Chau Seminar  
Produced by Odin Teatret Film, Denmark, 1984, colour, filmed by Torgeir Wethal (Masters: 3 Umatics, 1 DVCAM, DVD, image file).  
(DOC.) The seminar took place in Holstebro in November 1984. The film includes work demonstrations and performances.

84-02 Fest med Fo  
Produced by Danish television, Denmark, 1984, colour, 50 min., Italian/Danish/German (Masters: VHS, DVD, image file).  
(TEL.) Documentary on Odin Teatret’s 20th anniversary celebration (1984), including interviews with Dario Fo, Eugenio Barba and Marc Fumaroli, and excerpts from *The Million* and a performance by Dario Fo.  
For *The Million* see also 79-02 (F.), 79-03 (DOC., excerpts), 80-03 (DOC.), 81-01 (DOC.), 81-04 (DOC., excerpts), 81-08 (DOC., excerpts), 85-02 (DOC., excerpts).  
For Odin Teatret’s 20th anniversary see also 84-03.

84-03 Odin Teatret’s 20 Years  
Produced by German television, Germany, 1984, colour, 25 min., German/English (Master: Umatic, not digitised).  
(TEL.) Documentary on Odin Teatret’s 20th anniversary celebration with an interview with Eugenio Barba and Roberta Carreri.  
For Odin Teatret’s 20th anniversary see also 84-02.

84-04 Driver dug, falder rim  
Produced by Statens Filmcentral, Denmark, 1984, colour, Danish, 41 min. Directed by Irene Werner Stage (Master: DVD broken).  
(F.) Actors in the film are: Roberta Carreri, Ulrik Skeel and Francis Pardeilhan.

84-05 “Alice/Roberta etc.” (12+13)  
Produced by Torgeir Wethal (see 65-02), colour and B/W, 51 min. (Masters: MiniDV, DVD, image file).  
(INT.) The images show only scenes of the daily and private life of Odin Teatret's members and their families (Roberta Carreri, Francis Pardeilhan and their daughter Alice, Torgeir Wethal in 1984); other images from a different situation with Iben Nagel Rasmussen, her parents and the
photographers Tony D’Urso and Roald Pay, probably in 1984 in Møborg, the house in Denmark where Roberta Carreri lived.

84-06 “Training ved havet og i sal” (27) 
Produced by Torgeir Wethal (see 65-02), colour, 45 min. (Masters: MiniDV, DVD, image file). 
(INT.) The images show only scenes of the group Farfa in Aradeo in 1984, fragments of the training by the seaside and in the room (training ved havet og i sal). For other materials on Farfa see 78-02.

85-01 The Gospel according to Oxyrhincus – Rehearsals 
Produced by Odin teatret Film, Denmark, 1985. Filmed by Torgeir Wethal, colour, (Original: Umatic, not digitised). 
(INT.) Roberta Carreri’s improvisation (18/01/1985). 
For The Gospel According to Oxyrhincus see also 86-04 (INT.), 90-03 (DOC., excerpts), 91-03 (DOC., excerpts), 91-04 (F.)

85-02 Odin Teatret at Studiobühne 
Produced by Studiobühne, Germany, 1985, colour, 14 min., (Masters: VHS, DVD, image file). 
(TEL.) Excerpts from The Million, Brecht’s Ashes, Odin Teatret’s cabaret and street interventions. 
For The Million see also 79-02 (F.), 79-03 (DOC., excerpts), 80-03 (DOC.), 81-01 (DOC.), 81-04 (DOC., excerpts), 81-08 (DOC., excerpts), 84-02 (DOC., excerpts). 
For Brecht’s Ashes see also 81-04 (DOC., excerpts), 81-05 (DOC., excerpts), 82-04 (SHOT).

85-03 The Canada Project: Wait for the Dawn 
Produced by Jan Rüs Video, 1985, 37 min. (Masters: 2 Umatic, not digitised). 

85-04-a,b The Canada Project: The Borderland – Shot 
(Originals: 28 Umatic; Masters: 4 VHS and 2 DVDs of the English version made from the VHS, image files). 
(DOC.) A pedagogical documentation of a theatrical project led by Richard Fowler with a group of mentally challenged adults from Holstebro. Intended specifically for viewing by those interested in using theatre techniques to work with the mentally challenged. 
The film The borderland I has a Danish version.

86-01 Kaos er nabo til gud 
Produced by Danish television, Denmark, 1986, 100 min., colour, Danish (Masters: VHS, DVD, image file) 

86-02 Marriage with God 
Produced by Odin Teatret Film, Denmark, 1986, 45 min., colour, Spanish, filmed and edited by Torgeir Wethal. (Masters: umatic, miniDV, DVD, image file). 
(DOC.) Filmed in Holstebro during the ISTA held in Holstebro in 1986 (14/09/1986). 
The performance: Marriage with God was created in Holstebro on the basis of material elaborated by the two actors, and performed 210 times from February 1984 to 1990. 
A small house in the snow and an elderly couple: Vaslav Nijinski and Romola de Pulszky. “I’m thirsty. I have been mad for 33 years. I have lived with a madman for 33 years. I’m thirsty.” There is no difference between them: the two people on stage are one and the same person. They merge together, superimpose themselves, are two faces of a single reality. Ecstasy and madness are shown from the outside and from the inside: the stuttering of the visionary when we see him, and his greatness when he dances in the world which he sees. A performance about which it is difficult to speak
according to “objective” conventions, as with Min Fars Hus. Based on fragments from Nijinski’s diary and texts by St. Teresa of Avila, Jorge Luis Borges, St. John of the Cross, Vincent Gaeta, Miguel Hernández, Juan Ramón Jiménez and, above all, Jalal Ud-Din Rumi.

**Actors:** César Brie and Iben Nagel Rasmussen. **Text:** St. Teresa of Avila, Jorge Luis Borges, St. John of the Cross, Vincent Gaeta, Miguel Hernández, Juan Ramón Jiménez, Jalal Ud-Din Rumi. **Scenic space:** César Brie, Iben Nagel Rasmussen. **Director:** Eugenio Barba. **Language:** The actors speak in the language of the place where the performance takes place. **Number of spectators per performance:** 150.

### 86-03-a,b Roberta Carreri’s Training
Produced by Odin Teatret Film, Denmark, 1986, colour, 80 min., filmed by Torgeir Wethal (Masters: 2 Umetics, DVCAM, DVD, image file). 

(INT.) The film shows also the preparatory material for the performance Judith. For Judith see also 87-04 (DOC., excerpts), 88-04 (SHOT), 89-01 (DOC., excerpts), 95-13 (DOC. Excerpt), 05-05-hh (DOC.), 08-06 c,d,e (SHOT), 08-06 ll (DOC.), 10-12 (interviews), 10-13 (interviews), 10-14-e (DOC.).

### 86-04-a,b The Gospel according to Oxyrhincus – Working Footage
Produced by Odin Teatret Film, Denmark, 1986-87, colour, 64 min., Coptic, Koine Greek and Yiddish, filmed by Torgeir Wethal. 

(Originals: 2 VHS, 2 DVDs, image files).

(INT.) These images were shot in preparation for the film by Torgeir Wethal who, being an actor in the performance, knew it exclusively from within. The two clips, originally four, show a run-through of the performance filmed by moving camera from the different angles of the space. The final film on the performance will be realised the following year. The document 86-04-a includes, at the end of the performance, 35 minutes of strange mute images in black and white where the Odin actors are shown during make-up or while acting minimal scenes in the dressing rooms.

There are also 3 Umatic tapes.

For *The Gospel According to Oxyrhincus* see also 85-01 (INT., rehearsal), 91-03 (DOC., excerpts), 91-04 (F.).

### 86-05-a,b,c,d,e,f,g ISTA Holstebro 1986: The Female Role as represented on the stage in various cultures – Shot
Produced by Odin Teatret Film, Denmark, 1986, colour (Originals: 85 umatics; Copy Masters: 7VHS, 7 DVDs, 7 image files, hard disk, .mp4). Two tapes contain also materials from ISTA Bonn 1980-see 80-1.

(DOC.) 4th ISTA session, held in Holstebro from 17th to 22th September 1986. For ISTA see 80-01.

### 87-01-a,b,c,d,e,f ISTA 1987: The Actor’s Tradition and the Spectator’s Identity
5th ISTA session, hold in the Salento region of Southern Italy from 1st to 14th September 1987.

a) Theatrum Mundi in Copertino.

Produced by Videoteam Lecce, Italy, 1987, colour, 47min. (Masters: Umatic, miniDV, DVD, image file).

(DOC.) A large-scale performance, Theatrum Mundi, became a traditional part of the public ISTA activities, in addition to the performances of the Asian ensembles and Odin Teatret. Directed by Eugenio Barba, Theatrum Mundi includes Asian and other guest performers, the Odin actors, and sometimes participants as well as local artists. This event, included in the public session of each ISTA, was built each time around a different theme. The performance was a montage of scenes drawn from the repertoire of the physical scores of the Asian actors and Odin actors. In addition, sequences of materials produced during the session were combined with new scenes prepared especially for the occasion. The whole performance was accompanied by musicians and singers from different cultures. While keeping the same title, Theatrum Mundi underwent great changes since its start in 1981.

b, c) Antropologia Teatrale I and II: workshop by Eugenio Barba.

Produced by Videoteam Lecce. Italy, 1987, colour, 120 min., Italian (Masters: Umatic, DVcam, DVD, image file).

(DOC.)
d) Dal testo all’azione: workshop by Eugenio Barba
Produced by Videoteam Lecce, Italy, 1987, colour, 29 min., Italian
(Masters: Umatic, DVcam, DVD, image file).
(DOC.)
e) Theatrum Mundi: rehearsals of “Faust I and II”
Italy, 1987, colour, 38 min., Italian (Masters: VHS, DVD, image file).
(DOC.)
f) Theatrum Mundi - rehearsals of “Faust III” and the performance “Faust”
Italy, 1987, colour, 31 min., Italian (Masters: VHS, DVD, image file).
(DOC.)
For ISTA see 80-01. For ISTA 1987 see also 87-02, 87-05.

87-02 Shakti
Produced by Videoteam Lecce Italy, 1987, colour, 28 min., Italian, directed by Giuliano Capani e Marc Van Put (Masters: VHS, DVD, image file).
(F.) Reportage: a travel through the 1987 ISTA and theatre anthropology.
For ISTA 1987 see also 87-01, 87-05.

87-03 Farfa: Barter in Campinas
(Originals: VHS NTSC, not digitised).
(DOC.)
For Farfa see also 81-06, 82-01.

87-04 Kontrasternes Teater – Et portræt af Odin (Theatre of Contrasts – A Portrait of Odin)
Produced by Danish television. Denmark, 1987, colour, 55 min, Danish/French (Masters: Umatic, miniDV, DVD, image file).
(TEL.) Danish television reportage. A portrait of Odin Teatret including excerpts from its training and performances and an interview with Eugenio Barba in French. It includes also rehearsals of the performance Judith.
For Judith see also 86-03 (INT.), 88-04 (SHOT), 89-01 (DOC., excerpts), 95-13 (DOC. excerpt), 05-05-hh (DOC.), 08-06 c,d,e (SHOT), 08-06 ll (DOC.), 10-12 (interviews), 10-13 (interviews), 10-14-e (DOC.), 10-12 (F.).

87-05 East and West meet on Stage
Produced by La sept// Provinsafdelingen DR, Denmark, 1987, colour, 57 min.. Danish/French (Master: VHS, miniDV, image file).
(TEL.) A Danish tv program about ISTA, Salento 1987. With an interview with Eugenio Barba at Odin Teatret.
For ISTA 1987 see also 87-01, 87-02.

87-06 Ulven Denis – Excerpts
Denmark, 1987, colour, 7 min., Danish (Originals: VHS, DVD, image file).
Ulven Denis was performed in Danish and in Spanish (during a tour in Peru in 1988). After César Brie left Odin Teatret, the performance became part of the repertory of Teatro de los Andes.

87-07 Odin Teatret’s Workshop in Brazil
Brazil, 1987, colour, 45 min., without spoken text (Originals: VHS, DVD, image file).
(AMAT.). Workshop and barter with local people and artists.

87-08 Anima og Animus
Produced by Egenproduktion, Denmark, 1987, colour, Danish, 26 min. (Masters: VHS, DVD, image file)
(F.) A film about ISTA 1986, held in Holstebro.

88-01 Eugenio Barba Honorary Doctor degree at Århus University
Produced by Danish Tv, Denmark, 1988, colour, Danish, 4 min. (Masters: VHS, DVD, image file).
(TEL.) Ceremony held on 13/10/1988. With interviews to Iben Nagel Rasmussen, Julia Varley and Eugenio Barba.

88-02 Natlig Samtele
Produced by DR, colour, 39 min., Danish and Norwegian (Masters: VHS, DVD, image file).

88-03-a,b Odin Teatret in Peru
a) Peruvian TV, 1988, colour, 97 min., Spanish (Masters: VHS, DVD, image file).
(TEL.) Television programme “Luces de la ciudad”: an interview with Eugenio Barba and excerpts from Odin Teatret’s street performance.
b) Peru, 1988, colour, 62 min., Spanish (Masters: VHS, DVD, image file)
(DOC.) Odin Teatret’s open air performance in Ayacucho and interviews in a bullring.

88-04-a-g Judith - Shot
Shot: (Originals: 26 Umatic – ca. 8 hs., 5 DVCAM, 5 DVDs, 5 image files a-e)
Edited: (Masters: 1 Umatic – ca. 25 min., 1 DVCAM, DVD, image file f)
Sound: (Masters: 1 Umatic – ca. 1h. – CD g)
(F.) These materials were shot in 1988 by Torgeir Wethal, but at the time of his death, in June 2010, he hadn’t completed the editing.
The performance Judith was performed for the first time in Holstebro in 1987, and it is currently (2014) still performed.
A white deck chair, a large fan, a bonsai, combs of mother-of-pearl, a decapitated head carved out of wood, long hat pins to pierce its eyes and tongue and for adorning the hair, a red dressing gown, a white silk nightdress. Through the justification of the biblical story of Judith, the performance explores the theme of violence and vulnerability, plunging into an ocean of luminous and murderous eroticism.

For Judith see also 86-03 (INT.), 87-04 (DOC., excerpts), 89-01 (DOC., excerpts), 95-13 (DOC. Excerpt), 05-05-hh (DOC.), 08-06 c,d,e (SHOT), 08-06 ll (DOC), 10-12 (interviews), 10-13 (interviews), 10-14-e (DOC.), 10-12 (F.).

88-05 Basho: 4 Clips from Brat 1988
Colour, 22 min., 1988, Italian (Masters: VHS, DVD, image file).
(DOC.) A performance with Toni Cots and Attilio Lopez, directed by Lech Raczak.

89-01 Judith – Cuts from Swiss Tv
(TEL.) Interviews with Eugenio Barba, Iben Nagel Rasmussen and Torgeir Wethal. Excerpts from the performance Judith.
For Judith see also 86-03 (INT.), 87-04 (DOC., excerpts), 88-04 (SHOT), 95-13 (DOC. Excerpt), 05-05-hh (DOC.), 08-06 c,d,e (SHOT), 08-06 II (DOC.), 10-12 (interviews), 10-13 (interviews), 10-14-e (DOC.), 12-01 (F.).

89-02 Odin Teatret’s 25th Anniversary
Produced by Danish TV, Denmark, 1989, colour, 4 min., Danish (Masters: VHS, DVD, image file) (TEL.) Danish TV reportage about Odin Teatret’s 25th anniversary celebration, including Odin Teatret’s street interventions.

89-03 Tristan Og Isolde

89-04-a, b Winter Seeds, Roberta Carreri’s workshop
a) Winter seeds: watching/training
113 min., colour (Originals: VHS, DVD, image file)
b) Winter seeds: motion/training
100 min., colour (Originals: VHS, DVD, image file). (INT.) 11/04/1989

89-05 Talabot – Shot
Denmark, 1989, colour (Originals: 42 Umatic – ca. 14h., not digitised). (DOC.) Images of the performance in its second version, with Isabel Ubeda and Falck Heinrich replacing César Brie and Naira Gonzalez. The film was shot with two video cameras over five days by Torgeir Wethal, assisted by Tina Nielsen. As in the case of Judith, Wethal never completed the editing.

The performance: Talabot was created in Chicxulub (Yucatan, Mexico) and then in Holstebro in the “blue room”, the smallest of Odin Teatret’s working spaces. The performance retains the restricted dimensions of the small room in Yucatan where rehearsals started. All the scenes derive from mise-en-scène proposals by the actors and the theatre’s collaborators. Talabot was performed 279 times from August 1988 to October 1991.

Amongst the “hidden people” of the dead, Che Guevara is a Captain with feathers in his hat and resembling Cyrano de Bergerac. Light bones tinkle with a silver laughter. A baby is suckled with sand. A mound of refuse. And the true story, with a happy ending, of a living forty-year-old Danish anthropologist with many children. After the performance, on the way out, a postcard is handed to each of the spectators in a sealed envelope. It shows an image from the performance: the Trickster, a strange elf with wings and a feline face, dancing around the mound of refuse from the performance which is piled up around a tree whose branches are tangled up in burnt barbed wire. On the other side of the postcard there is a quotation by Walter Benjamin on the Angel of History:

“His face is turned towards the past. There where we see a chain of events, he sees one single catastrophe which piles up wreckage upon wreckage throwing it at his feet. He would prefer to remain, awaken the dead and put back together what has been laid waste. But from paradise a storm blows, so violent that his wings become entangled and the Angel can no longer fold them together. The storm pushes him irresistibly towards the future on which he turns his back, while in front of him the mountain of wreckage rises towards the sky. This storm is what we call progress.”

Actors: César Brie (later replaced by Falk Heinrich), Jan Ferslev, Richard Fowler, Naira Gonzalez (later replaced by Isabel Ubeda), Iben Nagel Rasmussen, Julia Varley, Torgeir Wethal. Scenic space: Odin Teatret. Costumes: Lena Bjerregaard / Odin Teatret. Text and directing: Eugenio Barba (text partly based on autobiographical material specially written by Kirsten Hastrup). Barba finalizes the dramaturgy of the historical and biographical episodes chosen by the actors and the theatre’s collaborators. Assistant director: César Brie. Advisor: Ferdinando Taviani. Language: Some of the text is spoken by the actors in their own language and some in the language spoken in the country where the performance takes place. Number of spectators per performance: 104.

For Talabot see also: 90-02 (DOC., excerpts), 90-03 (DOC., excerpts), 90-04 (DOC., excerpts), 91-02 (work demonstration).
89-06 Julia Varley works with Harald Redmer (Pumpenhaus Theatre)  
(Originals: U-matic, not digitised)  
(INT.) 12-24/06/89

89-07 Roberta Carreri’s Improvisations with two montages made by Eugenio Barba  
Produced By Odin Teatret Film, Denmark, 1989, Colour, 59 Min. (Originals: VHS, DVD, image file)  
(INT.) 13/04/1989, after the Winter Seeds project, in Odin Teatret’s White Room.

89-08-a,b,c,d,e In the Beginning was the Idea (The Gospel According to Oxyrhincus)  
Produced by Odin Teatret Film, Denmark, 1991, colour, 71 min. With English, French, Italian, Portuguese and Spanish subtitles. Film directed by Torgeir Wethal; performance director: Eugenio Barba; photographers: Jan Rüsz and Tony D’Urso; photographer assistant: Paul Østergaard; editor: Niel Pagh Andersen; sound: Leif Bech; actors: Roberta Carreri, Tage Larsen, Else Marie Laukvik, Julia Varley, Francis Pardeilhan, Torgeir Wethal.  
a) In the beginning was the idea. With English subtitles (Masters: Betacam, DVCAM).  
b) En el principio era la idea. With Spanish subtitles (Masters: Umatic, DVCAM).  
(a)b(c)(d)(e) In the Beginning was the Idea with English, French, Italian, Portuguese and Spanish subtitles (Masters: DVD, image file).

(F.) The film In the beginning was the idea, originally filmed in 16 mm, is based on Odin Teatret’s production The Gospel According To Oxyrhincus created in Holstebro, first in the “white room” and later in the “red room”. It was performed 214 times from March 1985 to June 1987.

A narrow catwalk between two flanks of spectators: “Maran Ata! The Lord is coming! A child is born in Bethlehem. He will destroy Jerusalem. Kyrie Eleison. He has not come to bring peace”. The characters who speak and act before us on the narrow walkway which divides the spectators in two, live in an unspecified time and place, perhaps in the distant past, perhaps in the future. They use a language we cannot understand (Yiddish, Ancient Greek, Coptic). But there is a moment when the words reach us clearly, in our own language. An impressive turbaned figure of uncertain sex, looks us earnestly in the eyes and reads us the beginning of this exotic yet familiar Gospel: “In the beginning was the Idea. And the Idea was with God. And the Idea was God. God is a devourer of men; that is why man is sacrificed to Him”. In the end, all the Messiahs appear in a tableau, blood dripping from their mouths. All faith is transformed into ferocity, all thirst for the future becomes domination. Even the Jewish taylor’s final dance - whose steps correspond to as many names for God - is executed amongst weapons and bones scattered about a battlefield. This pious man continues to pray and weep while he awaits the Messiah, not satisfied that he has already seen so many other cruel Messiahs in action. He is the most sincere, the most moving, the most honest character in the performance. His heart is brimming over with hope, but his head does not understand and his eyes do not want to see. Does his stubborn faith suggest, perhaps, that there is no end to the victories of fanaticism and that history teaches us nothing? Does he represent the innocent earth into which idolatry and violence can push their robust roots? Is he the incarnation of the saying according to which only good faith is worse than bad faith?

Actors: Roberta Carreri, Else Marie Laukvik, Tage Larsen, Francis Pardeilhan, Julia Varley, Torgeir Wethal.  
Scenic space: Luca Ruzza / Odin Teatret.  
Costumes: Lena Bjerregaard / Odin Teatret.  
Text and directing: Eugenio Barba.  
Assistant director: Christoph Falke.  
Language: The actors speak a reinvented Coptic, Koine Greek and Yiddish.  
Number of spectators per performance: 190.  
For The Gospel According To Oxyrhincus see also 85-01 (INT., rehearsal), 86-04 (INT.), 91-03 (DOC., excerpts).

90-01 Conversation Between Eugenio Barba, psychologist Peter Elsass and cultural sociologist Henning Eichberg  
Produced by TV2, Denmark 1990, colour, 56 min., Danish (Masters: VHS, DVD, image file)  
(TEL.)

90-02-a,b Excerpts from Talabot in Sweden  
Produced by Swedish television, Sweden, 1990, colour, Swedish/Danish with Swedish subtitles  
a) Raw documentary materials, 29 min. (Masters: Umatic, mini DVCAM, DVD, image file).  
b) Short editing and tv program about the performance, 38 min. (Masters: Umatic, VHS containing only Tv program, mini DVCAM, DVD, image file).
(TEL.) For *Talabot* see also: 89-05 (SHOT), 90-03 (DOC., excerpts), 90-04 (DOC., excerpts), 91-02 (work demonstration).

**90-03** Kulturen Talabot  
Produced by Swedish television, Sweden, 1990, colour, 39 min. (Masters: VHS, DVD, image file)  
(TEL.) Dvd with menu realised by Claudio Coloberti from the Swedish television materials. It includes the unedited footage, and the interviews to Eugenio Barba, Julia Varley and Kirsten Hastrup, 61 min. (Master: image file).  
For *Talabot* see also: 89-05 (SHOT), 90-02a,b (DOC., excerpts), 90-03 (TEL., excerpts), 90-04 (DOC., excerpts), 91-02 (work demonstration).

**90-04** Raw footage of the performance *Talabot* in Stockholm  
Produced by Swedish television, 1990, colour, 114 min. (Masters: VHS, DVD, image file).  
(TEL.) For *Talabot* see also: 89-05 (SHOT), 90-02a,b (DOC., excerpts), 90-03 (TEL., excerpts), 91-02 (work demonstration).

**90-05** Interview with Else Marie Laukvik and excerpts from the performance *Memoria*  
Produced by RAI – Radio Televisione Italiana, colour, 5 min., Italian (Masters: VHS, DVD, image file).  
(TEL.) Cuts from the news on Italian television, including an interview with Nicola Savarese.

**90-06** ISTA Bologna 1990 Performance Techniques and Historiography – Theatrum Mundi  
Italy, 1990, colour/black and white, 78 min. (Originals: VHS, DVD, image file).  
(DOC.) 6th ISTA session, held in Bologna (Italy) from 28th June to 18th July 1990.

**91-01** Interviews to Eugenio Barba, Torgeir Wethal and Isabel Ubeda  
Produced by Polish television, Poland, 1991, colour, 41 min., Polish, French (Barba), English (Wethal, Ubeda) (Masters: VHS, DVD, image file).  
(TEL.)

**91-02-a,b** Odin Teatret’s work presentations in Wroclaw  
a) Poland, 1991, colour, 166 min., English with simultaneous Polish translation (Masters: VHS containing also Jerzy Grotowsky’s Honorary Doctor degree at Wroclaw University, DVD, image file).  
(DOC.) Eugenio Barba and Odin Teatret’s actors demonstrate the work with the performance *Talabot*.  
For *Talabot* see also: 89-05 (SHOT), 90-02 (DOC., excerpts), 90-03 (DOC., excerpts).  
(DOC.) Odin Teatret’s actors demonstrate different individual and collective work.

**91-03** Interviews with Iben Nagel Rasmussen and Torgeir Wethal and excerpts from The Gospel According to Oxyrhincus.  
Produced by Danish television, Denmark, 1991, colour, 7 min., Danish (Masters: VHS, DVD, image file).  
For *The Gospel According to Oxyrhincus* see also 85-01 (INT., rehearsal), 86-04 (INT.), 91-04 (F.).

**91-04** Roberta Carreri’s work demonstration in Saintes (France)  

**91-05** Festive Week 1991: De Danske Columbus  
Produced by Danish television, Denmark, 1991, colour, English, 37 min., filmed by Jan Haugaard (Masters: VHS, DVD, image file).
(TEL.) Documentation of the performance “Skibet Bro” directed by Kirsten Dehlholm and including also Odin Teatret’s performance “Klabauterfolket”.
For Festive Week 1991 see also 91-07, 91-08, 91-09, 91-10, 91-12.

Started in 1989 in order to celebrate Odin Teatret's 25th anniversary, Holstebro Festuge mingles local official institutions and grassroots organisations together with foreign artists and theatre groups in a theatrical process which lasts nine days and nights. It takes place every third year with Odin Teatret as the main artistic motor and coordinator.

What makes Holstebro Festuge special is that the inhabitants are not only the audience, but they participate actively through their work and recreational interests. The basic idea is to bring together various local milieus which do not normally interact, establishing collaborations and mutual innovative projects that are surprising and may be seen as expressions of organised performance. Sports clubs, cultural and educational institutions, churches and their parishioners, ethnic and religious minorities, the military, business and commercial associations, hospitals and care homes - more than 100 milieus participate in a multitude of inter-related activities within a theatrical framework created by Odin Teatret and guest artists.

Each group, institution and organisation comes up with a performance/event within their own field according to the specific theme of the Festuge and is financially responsible for its own contribution. It is nevertheless possible to apply for a grant from Holstebro Municipality.

Up to the present day (2014) there have been eight Festuger.

91-06 Festive Week 1991: De Danske Columbus - Skibet Bro
Produced by Danish television, Denmark, 1991 (Master: VHS A h 2 (missing).

For Festive Week 1991 see also 91-06, 91-08, 91-09, 91-10, 91-12.

91-07 Festive Week 1991: De Danske Columbus
Denmark, 1991, colour, 46 min., filmed by Leo Sykes (Masters: VHS, DVD, image file).

(AMAT.) Excerpts from different situations of the Festive Week.
For Festive Week 1991 see also 91-06, 91-07, 91-09, 91-10, 91-12.

91-08 Festive Week 1991: De Danske Columbus
Denmark, 1991, 21 min. (Originals: Umatic, Masters: 1 DVCAM, 1 DVD, image file).

(DOC.) For Festive Week 1991 see also 91-00, 91-07, 91-08, 91-10, 91-12.

91-09 Festive Week 1991: De Danske Columbus
Denmark, 1991 (Originals: Betacam).

91-10 Cultural Model in Holstebro
Produced by Channel 6-Tv, Denmark, 1991, colour, 12 min., Danish (Masters: VHS, DVD, image file).

(TEL.)

91-11 Street performance indoor rehearsal
Denmark, 1991, colour (Masters: VHS, not digitised). MISSING VHS

(DOC.) For Festive Week 1991 see also 91-06, 91-07, 91-08, 91-09.

91-12 The Echo of Silence

(DOC.) Work demonstration held in Wroclaw.
For *The Echo of Silence* see also 93-09 (English, F.), 93-10 (Italian, F.), 94-03 (Spanish, DOC.), 94-04 (Italian, DOC.), 95-02 (French, DOC.), 96-11 (Spanish, DOC.), 04-11-b (English, DOC.), 05-05-y (English, DOC.).

92-01-a,b Ista Brecon-Cdfford 1992: Working On Performance East And West – Subscore
Produced by Centre for Performance Research, Roughneck Productions, Wales, 1992, colour. 7th ISTA session of, held in Brecon and Cardiff (Wales) from 4th to 11th April 1992.

a) Theatre Anthropology - an interview with Eugenio Barba
35 min., English (Masters: VHS, DVD, image file).

(DOC.)
b) Odissi Dance Training - a demonstration by Sanjukta Panigrahi
78 min., English (Masters: VHS, DVD, image file).

(DOC.)
For ISTA see 80-01.

92-02
Magdalena Project: In Transit - Hidden Direction
Produced by Vagn Groth and Leo Sykes for Odin Teatret Film and Videograph Production, Denmark, 1992, colour, 45 min., English. (Masters: Umatic, DVCAM, image file).

(F.) Directors explain their processes and principles: women directors who are seeking a new way of working, their own way of working, alternatives for the developing generation of directors. This video was recorded during the Transit Festival, held at Odin Teatret, 1-5 November 1992. The aim of the festival was to investigate new and evolving ways of directing. Each performance shown was followed by a process explanation in which the directors and actors reconstructed and explained how they had worked on the performance. Thus the secret aspects of the work, the hidden directions, the process, was uncovered. In Transit - Hidden Directions includes extracts from performances, process explanations and interviews done at the festival.

92-03 Itsi Bitsi
Produced by Danish television, Denmark, 1992, colour, 59 min, Danish. (Masters: VHS, DVCAM, DVD, image file).

(DOC.) In the performance *Itsi Bitsi* Iben Nagel Rasmussen tells of the years preceding her arrival at Odin Teatret, years of hitchhiking round the world, of music and poetry, of political radicalism and drugs. It is her story and that of Eik Skaloe (the first beat poet to sing in Danish, who committed suicide in India in '68) and of their generation. Some fragments of the actress's previous performances are interwoven, not as quotations and examples, but as revealing metaphors: the mute Kattrin from *Brecht's Ashes*, the wandering shaman from *Come! And the day will be ours*, the Trickster from *Talabot*.


For *Itsi Bitsi* see also 95-05 (English, work demonstration), 07-07 (English, DOC.), 08-06 r,s,t (SHOT), 10-13 (Spanish, DOC.), 10-14-a,b (Italian, DOC.).

92-04-a,b,c Kaosmos – Rehearsals
a) Colour, 90 min., Danish (Originals: VHS, DVD, image file) 9/05/1992, runthrough.


c) Colour, 80 min., (Originals: VHS, DVD, image file) 8/10/1992, materials.

(INT.) For *Kaosmos* see also 93-03 (INT.), 93-06 (English, work presentation), 94-05 (DOC., excerpts), 94-06 (DOC.), 94-16 (INT.), 96-05 (F.), 96-06 (reportage), no date (DOC., excerpts).

92-05-a, b Odissi Dance: Sanjukta Panigrahi in Berlin
Produced by Mime Centrum Berlin, Germany, 1992, colour, English.

a) Performance, (Masters: VHS, DVD, image file) (26/03/1992)


(TEL.)
92-06 Byens Musik og Billeder
Produced by Odin Teatret, Denmark, 1992, Colour, Danish, 47 min.(Original: VHS, DVD, image file).


92-07-a,b In cammino attraverso il teatro – On the Way through Theatre
Produced by Italian TV RAI, directed by Exe Christoffersen, Denmark, 1992, colour, 60 min. In Italian, with English subtitles. Edited by Exe Christoffersen.

a) In cammino attraverso il teatro, in Italian without subtitles (Masters: Betacam, DVCAM, DVD, image file).

b) On the Way through theatre, in Italian with English subtitles (Masters: Betacam, DVCAM, DVD, image file).

The film was programmed in a series (I cinque sensi del teatro) of the Italian television Rai, which was co-produced by Pontedera Teatro.

(F.) Eugenio Barba speaks about Odin Teatret. With excerpts of the training and from Odin Teatret performances.

For On the way through theatre see also 11-09 (Eng, DOC)

92-08 Tankens veje – The paths of thought
Produced by Odin Teatret Film, Denmark, 1992, colour, 84 min., Norwegian (Originals: VHS, DVD, image file).

(DOC.) Work demonstration with Torgeir Wethal performed in Holstebro on 21/05/1992.

For The paths of thought see also 94-07 (Italian, DOC.), 94-17 (Eng/Spa, DOC.), 95-11 (English, DOC.), 95-12 (Norwegian, DOC.), 05-05-jj (English, DOC).08-06 l,m (SHOT)

93-01 Eugenio Barba’s lecture at Quebec University

(DOC.) Lecture given in Montreal, 30/11/1993.

With excerpts of training and from Odin Teatret performances.

93-02 Festive Week 1993 - Blandede Ægteskaber, Knud Rasmussen
Produced by Tv2, Denmark, 1993, colour (Masters: VHS A h 4 - Missing).

(TEL.) For Festive Week 1993 see also 93-04, 93-05.

93-03 Kaosmos – Working Footage
Denmark, 1993, colour, 86 min., Danish (Originals: VHS, DVD, image file).

(INT.) Preparatory footage for the realisation of the film (3/04/1993).

For Kaosmos see also 92-03 (INT.), 93-06 (English, work presentation), 94-05 (DOC., excerpts), 94-06 (DOC.), 94-16 (INT.), 96-05 (F.), 96-06 (reportage), no date (DOC., excerpts).

93-04 Festive Week 1993 – Jungle’s Book
Denmark, 1993, colour, 56 min., Danish (Original: DVD, image file).

(DOC.) Performance with Sanjukta Panigrahi, Iben Nagel Rasmussen, Jan Ferslev, Kai Bredholt.

For Festive Week 1993 see also 93-02, 93-05.

93-05 Festive Week 1993 – Sakuntala
Denmark, 1993, colour, 154 min., (Originals: VHS, DVD, image file).

(AMAT.) Non professional recording of the last evening of Sakuntala (12/9/1993), performed in Holstebro.

Sakuntala is an Indian-Danish opera based on the play by Kalidasa with music by Raghunath Panigrahi and Frans Winther. Director: Eugenio Barba. Conductor: Flemming Vistisen.
Cast: Sanjukta Panigrahi and musicians, Lone Rasmussen (soprano), Jens Krogsgaard (tenor), Odin Teatret’s actors and musicians, Teatro Tascabile di Bergamo (Italy), Yuyachkani Theatre Ensemble (Peru), Holstebro High School choir, orchestra from Holstebro Music School.

The work on *Sakuntala* started during the Eurasian Theatre University session in Fara Sabina (Italy) in May 1993. Its theme was “Parallel Dramaturgies”. The opera was in seven acts, each performed by juxtaposing three dramaturgical styles: opera, Odissi dance and Odin Teatret. The last evening the opera was presented in its totality in a new montage which brought together the different styles.

For *Festive Week* 1993 see also 93-02, 93-04.

93-06 Odin Teatret’s work presentation in Wroclaw Poland, 1993, colour, 155 min., English with simultaneous Polish translation (Masters: VHS, DVD, image file).


For *Kaosmos* see also 92-04 (\textbf{INT.}), 93-03 (\textbf{INT.}), 94-05 (DOC., excerpts), 94-06 (DOC.), 94-16 (\textbf{INT.}), 96-05 (F.), 96-06 (reportage), no date (DOC., excerpts).

93-07-a,b The Dead Brother – Il Fratello Morto
Produced by Odin Teatret Film, Denmark, 1993, colour, 68 min., in English and in Italian, directed by Claudio Coloberti (Masters: 2 Umatics, 1 DVCAM including a,b, DVD, image file).

(\textbf{F.} ) *The Dead Brother* is an explanation of how performances are created at Odin Teatret. It describes the stages in the work, starting out from a poetic text which becomes a “poem in space”: the performance. It presents the different phases of the process in which text, actor and director interact. It shows how the actor creates his/her own stage presence until the final synthesis in which the text, through the form and precision of the actions, acquires a rhythm and density of meaning. \textbf{On stage:} Julia Varley.

For *The Dead Brother* see also 94-01 (Spanish, DOC.), 94-02 (Italian, DOC.), 95-03 (French, DOC.), 96-11 (Spanish, DOC.), 05-05-w (English, DOC.).

93-08-a,b The Echo of Silence – L’eco del silenzio
Produced by Odin Teatret Film, Denmark, 1993, colour, 72 min., in English and in Italian, directed by Claudio Coloberti (Masters: 2 Umatics, 1 DVCAM including a,b, DVD, image file).

(\textbf{F.} ) *The Echo of Silence* is a performance which describes the vicissitudes of the voice of an actor and the strategems she invents to “interpret” a text. The voice of the actor and the text presented to the spectators compose the music of a performance. In theatre, which seems to be free of the codes we find in music, the actor needs to create a labyrinth of rules, references and resistance to follow or refuse so as to achieve a personal expression and recognise his/her own voice. \textbf{On stage:} Julia Varley.

For *The Echo of Silence* see also 91-13 (English/Polish, DOC.), 94-03 (Spanish, DOC.), 94-04 (Italian, DOC.), 95-02 (French, DOC.), 96-11 (Spanish, DOC.), 04-11-b (English, DOC.), 05-05-y (English, DOC.).

94-01 El hermano muerto – The Dead Brother
Produced by Escenología/Videosfera-Odin Teatret, Mexico, 1994, colour, 65 min., Spanish, (Masters: VHS, DVD, image file).

(\textbf{DOC.} ) Performed in Mexico City.

For *The Dead Brother* see also 93-07a,b (English, F. and Italian, F.), 94-02 (Italian, DOC.), 95-03 (French, DOC.), 96-11 (Spanish, DOC.), 05-05-w (English, DOC.).

94-02 Il fratello morto – The Dead Brother
Produced by Comune di Bologna/Teatro Ridotto, Italy, 1994, colour, 66 min., Italian, directed by Luigi Rossini (Masters: VHS, DVD, image file).

(\textbf{DOC.} ) See 93-07 for the description.
For *The Dead Brother* see also 93-07a,b (English, F. and Italian, F.), 94-01 (Spanish, DOC.), 95-03 (French, DOC.), 96-11 (Spanish, DOC.), 05-05-w (English, DOC.).

**94-03** El eco del silencio – The Echo of Silence
Produced by Escenología/Videosfera-Odin Teatret, Mexico, 1994, colour, 67 min., Spanish (Masters: VHS, DVD, image file).

**DOC.** Performed in Mexico City, 1994.
For *The Echo of Silence* see also 91-13 (English/Polish, DOC.), 93-08a,b (English, F. and Italian, F.), 94-04 (Italian, DOC.), 95-02 (French, DOC.), 96-11 (Spanish, DOC.), 04-11-b (English, DOC.), 05-05-y (English, DOC.).

**94-04** L’eco del silenzio – The Echo Of Silence
Produced by Comune di Bologna/Teatro Ridotto, Italy, 1994, colour, 70 min., Italian, directed by Luigi Rossini (Masters: VHS, DVD, image file).

**DOC.** For *The Echo of Silence* see also 91-13 (English/Polish, DOC.), 93-08a,b (English, F. and Italian, F.), 94-03 (Spanish, DOC.), 95-02 (French, DOC.), 96-11 (Spanish, DOC.), 04-11-b (English, DOC.), 05-05-y (English, DOC.).

**94-05** La tradizione dell’Odin: 30 anni di Odin Teatret
Produced by Comune di Bologna/Teatro Ridotto, Italy, 1994, colour, 55 min., Italian, directed by Luigi Rossini (Masters: VHS, DVD, image file).

**DOC.** A montage of excerpts from Odin Teatret’s work presentations, the performance *Kaosmos*, Eugenio Barba’s conferences and meetings with the spectators, held in Bologna (Italy) in 1994. For *Kaosmos* see also 92-04 (INT.), 93-03 (INT.), 93-06 (English, work presentation), 94-06 (DOC.), 94-16 (INT.), 96-05 (F.), 96-06 (reportage), no date (DOC., excerpts).

**94-06** Kaosmos
Produced by Comune di Bologna/Teatro Ridotto, Italy, 1994, colour, 56 min., Italian, directed by Luigi Rossini (Masters: VHS, DVD, image file).

**INT.** For *Kaosmos* see also 92-04 (INT.), 93-03 (INT.), 93-06 (English, work presentation), 94-05 (DOC., excerpts), 94-16 (INT.), 96-05 (F.), 96-06 (reportage), no date (DOC., excerpts).

**94-07** I sentieri del pensiero – The Paths of Thought
Produced by Comune di Bologna/Teatro Ridotto, Italy, 1994, colour, 96 min., Italian, directed by Luigi Rossini (Masters: VHS, DVD, image file).

**DOC.** For *The paths of thought* see also 92-08 (Norwegian, DOC.), 94-17 (Eng/Spa, DOC.), 95-11 (English, DOC.), 95-12 (Norwegian, DOC.), 98-10 (Italian, DOC.), 05-05-jj (English, DOC.) 08-06 1,m (SHOT)

**94-08** Orme sulla neve – Traces in the Snow
Produced by Comune di Bologna/Teatro Ridotto, Italy, 1994, colour, 90 min., Italian, directed by Luigi Rossini (Masters: VHS, DVD, image file).

**DOC.** For *Traces in the Snow* see also 94-14 (English/Danish/Spanish/Italian, F.), 94-15 (Spanish, DOC.), 99-07 (Italian, DOC.), 05-05-x (English, DOC.).

**94-09** Nike: About Culture in Holstebro

**TEL.** Since the 60’s Holstebro became the Danish model town for cultural investment and enterprise.
Brazilian TV: Interview with Eugenio Barba
Produced by Brazilian television, Brazil, 1994, colour, 56 min., Portuguese (Masters: VHS, DVD, image file).

(TEL.) Eugenio Barba was a guest on the television program Frente a frente.

The Castle of Holstebro
Co-produced by Peter Sykes Associates and Odin Teatret Film, Denmark, 1994, colour, 55 min. English, directed by Peter Sykes, photographer: Mark Howe; editors: Steve Whettam and Matthew Tune; sound: Vagn Groth (Masters: Betacam, DVCAM, image file).


For The Castle of Holstebro see also 99-04 (DOC.), 05-05-ff (DOC.), 08-06 f,g,h (SHOT)

Ista Londrina 1994: Traditions and Founders of Traditions
Brazil, 1994, colour.
8th ISTA session, held in Londrina (Brazil) from 11th to 21st August 1994.

a) Theatrum Mundi
67 min. (Masters: VHS, DVD, image file).
b) Eugenio Barba’s lecture, Canbomble, Workshop, Wethal’s improvisation, Thomas Leabhart, Theatrum Mundi, Bali (Masters: VHS Ntsc, not digitised).
c) Balinese performance, Japanese performance, Brazilian performance, demonstration “Passing on tradition: Bali, Japan, Odin” (Masters: VHS Ntsc, not digitised).
d) Sanjukta Panigrahi, Legong, Odin Teatret, Candomble, Indian and Balinese singing (Masters: VHS Ntsc, not digitised).
e) Rehearsal, Kabuki, Theatrum Mundi, Bali (Masters: VHS Ntsc, not digitised).
f) Balinese performance and party, Theatrum Mundi, Augusto Omolá’s demonstration (Masters: VHS Ntsc, not digitised).
g) Unknown content (Masters: VHS, not digitised).
h) Theatrum Mundi. Various languages, colour, 94 min. (Master: VHS, DVD, image file)

For ISTA see 80-01.

Traditions and Founders of Tradition
Denmark, 1994, B/W, 39 min., edited by Exe Christoffersen (Masters: VHS, DVD, image file).

(ART.) This film sequence was edited on the occasion of Odin Teatret’s 30th anniversary, and includes excerpts about theatre Masters of the 20th century such as Stanislavskij, Meyerhold, Brecht, Artaud, Grotowski and Odin Teatret. In 2008 Claudio Coloberti transferred the video to DVD with menu.

Traces in the Snow
Co-produced by Document Films Athen and Odin Teatret Film, supported by Dansk Kulturfonden, Greece/Denmark, 1994, colour, 99 min. Directed and edited by Torgeir Wethal; producer Dimitris Vernikos.

This is the film version of Roberta Carreri's work demonstration; she speaks in English with subtitles in Danish, Italian and Spanish.

a) Traces in the Snow
English without subtitles (Masters: Betacam, DVCAM).
b) Spor i Sneen
English with Danish subtitles (Masters: Betacam).
c) Huellas en la nieve
English with Spanish subtitles (Masters: Betacam).
d) Orme sulla neve  
English with Italian subtitles (Masters: Betacam).
e) Traces in the Snow in English with subtitles in Danish, Italian and Spanish (Masters: DVD, image file).

(F.) Every performance tells a story. The characters belonging to the world of fiction become credible reality for the spectator thanks to the actor's technique. In Traces in the Snow the technique itself becomes the protagonist. The actress carries on a dialogue with the secrets which precede and follow the building of a character and the creation of a performance. On stage: Roberta Carreri.

For Traces in the Snow see also 94-08 (Italian, DOC.), 94-15 (Spanish, DOC.), 99-07 (Italian, DOC.), 05-05-x (English, DOC.).

94-15 Huellas en la nieve – Traces in the Snow  
Mexico, 1994, colour, 110 min., Spanish (Masters: VHS, DVD, image file).

(DOC.) Performed in Mexico City.

For Traces in the Snow see also 94-08 (Italian, DOC.), 94-14 (English/Danish/Spanish/Italian, F.), 99-07 (Italian, DOC.), 05-05-x (English, DOC.).

94-16-a,b,c,d,e,f,g,h Kaosmos – Working Footage  
Denmark, 1994, colour, 82 min., Danish

(INT.) Four video recordings of the performance with audience present, from the four corners of the space.
a) (Originals: Hi8, DVD, image file) Left side loose, 2/02/1994  
b) (Originals: Hi8, DVD, image file) Left side tight, 3/02/1994  
c) (Originals: Hi8, DVD, image file) Right side tight, 22/02/1994  
d) (Originals: Hi8, DVD, image file) Right side loose, 23/02/1994  
e) (Originals: VHS, DVD, image file) Night 2, south loose 4/02/94  
f) (Originals: VHS, DVD, image file) Night 2, south tight 4/02/1994  
g) (Originals: VHS, DVD, image file) Night 1, north loose 3/02/1994  
h) (Originals: VHS, DVD, image file) Night 1, north tight 3/02/1994

For Kaosmos see also 92-04 (INT.), 93-03 (INT.), 93-06 (English, work presentation), 94-05 (DOC., excerpts), 94-06 (DOC.), 96-05 (F.), 96-06 (reportage), no date (DOC., excerpts).

94-17 The paths of thought  
Málaga, Spain, 1994, colour, 97 min., English with Spanish translation, (Originals: VHS, DVD, image file)


For The Paths of thought see also 92-08 (Norwegian, DOC.), 94-07 (Italian, DOC.), 95-11 (English, DOC.), 95-12 (Norwegian, DOC.), 98-10 (Italian, DOC.), 05-05-jj (English, DOC.) 08-06 l,m (SHOT)

95-01 Interview with Eugenio Barba at Quebec University: «De l’acteur au spectateur»  
Produced by Quebec University, Canada, 1995, colour, 27 min., French (Masters: VHS, DVD, image file).

(DOC.)

95-02 L’Écho du silence – The Echo of Silence  
Produced by Quebec University, Canada, 1995, colour, 104 min., French (Masters: VHS, DVD, image file).

(DOC.) Performed in Montreal, including final discussion.

For The Echo of Silence see also 91-13 /English/Polish, DOC.), 93-09 (English, F.), 93-10 (Italian, F.), 94-03 (Spanish, DOC.), 94-04 (Italian, DOC.), 96-11 (Spanish, DOC.), 04-11-b (English, DOC.), 05-05-y (English, DOC.).
95-03 Le frère mort – The Dead Brother
Produced by Quebec University, Canada, 1995, colour, 91 min. (Masters: VHS, DVD, image file).
(DOC.) Performed in Montreal, including final discussion.
For The Dead Brother see also 93-07 (English, DOC.), 93-08 (Italian, F.), 94-01 (Spanish, DOC.), 94-02 (Italian, DOC.), 96-11 (Spanish, DOC.), 05-05-w (English, DOC.).

95-04 Eugenio Barba’s Conference at Quebec University: «Traditions et fondateurs de traditions»
(DOC.) Produced by Quebec University, Canada, 1995, Colour, 56 min., French (Masters: VHS, DVD, image file).

95-05 Iben Nagel Rasmussen’s work demonstration on Itsi Bitsi, Poland, 1995, colour, 61 min., English with simultaneous Polish translation (Masters: VHS, DVD, image file).
(DOC.) Held in Wroclaw. Iben Nagel Rasmussen describes the process which led to the final performance.
For Itsi-Bitsi see also 92-03 (Danish, DOC.), 07-07 (English, DOC.), 08-06 r,s,t (SHOT),08-13 (Spanish, DOC.), 10-14-a,b (Italian, DOC.).

95-06 Odin Teatret’s Barter at Torreira, Portugal
Produced by Acto-Instituto de arte Dramática, Portugal, 1995, colour, 66 min. (Masters: VHS, DVD, image file).
(DOC.)

95-07 Three Sisters Project – Rehearsal
Denmark, 1995, Colour, 45 Min., Danish/English/Italian, Filmed By Torgeir Wethal (Originals: VHS, DVD, image file).
(INT.) Recorded in Ryde (10/04/1995). With Iben Nagel Rasmussen, Julia Varley and Roberta Carreri.
Comment by Ferdinando Taviani: “If that project had continued it would have been Odin Teatret’s way to realism”.

95-08 Eugenio Barba’s Conference: “Concerning Meyerhold”
Wales, 1995, colour, 53 min., English (Masters: VHS, DVD, image file).
(DOC.) Recorded in Aberystwyth. Eugenio Barba commenting exercises from Meyerhold’s biomechanics.

95-09 a,b ISTA Umeå 1995: Form and Information. Performer’s Learning in a Multicultural Dimension: Theatrum Mundi
9th ISTA session, held in Umeå (Sweden) from 9th to 21st May 1995
a) Theatrum Mundi
b) A barter between local actors and ISTA actors
Produced by Festival Kosrsväg, Sweden, 1995, colour, 122 min. (Masters: VHS, DVD, image file).
(DOC.)

95-10 Transversales: Eugenio Barba’s Workshop for Actors at Théâtre Du Lierre

95-11 The paths of thought
Poland, 1995, colour, English with simultaneous Polish translation, 85 min. (Originals: VHS, DVD, image file)
(DOC.) Work demonstration with Torgeir Wethal performed in Wroclaw at the Grotowski centre, on 9/01/1995.

For *The paths of thought* see also 92-08 (Norwegian, DOC.), 94-07 (Italian, DOC.), 94-17 (Eng/Spa, DOC.), 95-12 (Norwegian, DOC.), 98-10 (Italian, DOC.), 05-05-jj (English, DOC.) 08-06 l,m (SHOT)

95-12 Tankens veje (The paths of thought)
Produced by Odin Teatret Film, Denmark, 1995, colour, 85 min., Norwegian (Originals: Hi8, DVD, image file)

(_DOC._) Work demonstration with Torgeir Wethal, performed on 30/11/1995.
For *The paths of thought* see also 92-08 (Norwegian, DOC.), 94-07 (Italian, DOC.), 94-17 (Eng/Spa, DOC.), 95-11 (English, DOC), 98-10 (Italian, DOC.), 05-05-11 (English, DOC.) 08-06 l,m (SHOT)

95-13 20’ Judith Provisional Editing
Judith Montasje Foreløbig afsluttet 24/06/1995 (Judith Provisional Montage finished)
Produced by Odin Teatret Film, Denmark, 1995, colour, Italian, edited by Torgeir Wethal, 25 min. (Master: VHS, DVD, image file)

For *Judith* see also also 86-03 (INT.), 87-04 (DOC., excerpts), 88-04 (SHOT), 89-01 (DOC., excerpts), 05-05hh (DOC. Performance) 08-06 c,d,e (SHOT), 08-06 II (DOC), 10-12 (interviews), 10-13 (interviews), 10-14-e (DOC.), 12-01 (F.).

95-14 “Odin Teatret in Ryde with 30 bottles of Halfdan’s wine” – Odin Teatret’s 30 years anniversary
(DOC.) Denmark, 1994, colour, 90 min., Danish and Italian (Originals: VHS, DV, image file)
Celebration dinner.

96-01-from a) to y) ISTA Copenhagen 1996: The Performer’s Bios: The Whispering Winds in Theatre and Dance
Produced by Odin Teatret Film, Denmark, 1996, colour, English (Originals: Hi8, hard-disk, DVD and image file).

The digital materials don’t follow the exact same distribution of the analog recordings because the analog tapes combine different moments of the same situation. For easier identification, the digital Masters 96-01 on DVD were provided with an extra serial number in addition to their code.

(DOC.) 10th ISTA session, held in Copenhagen from 3rd to 12th May 1996.

a) Theatrum Mundi, *The Island of Labyrinths*, documentary shot of the performance, 90 min. (Originals: Hi8, hard-disk, image file, DVD 01).

b), c), d) Eugenio Barba, Sanjukta Panigrahi’s work demonstration (Odissi Dance, India) 180 min. (Originals: Hi8, hard-disk, image file, DVD 02).

d). e) Stephen Pier’s work demonstration, (The Royal Ballet, Denmark), 90 min. (Originals: Hi8, hard-disk, image file, DVD 03).

e), f) Natsu Nakajima’s work demonstration (Butoh, Japan), 83 min. (Originals: Hi8, hard-disk, image file, DVD 04).

g) Carolin Carlson’s work demonstration (modern dance, USA), 85 min. (Originals: Hi8, hard-disk, image file, DVD 05).

h) Meeting point 1, 90 min. (Originals: Hi8, hard-disk and DVD 06).
Sanjukta Panigrahi answers some questions, showing some excerpts from her work demonstration. Steve Paxton works with Eugenio Barba.

i) Augusto Omolú’s work demonstration (Orixá dance, Brazil), 90 min. (Originals: Hi8, hard-disk, image file, DVD 07).
j), k) Odin Teatret’s work demonstration, 92 min. (Originals: Hi8, hard-disk and DVD 08).

l) Meeting point 2, 87 min. (Originals: Hi8, hard-disk, image file, DVD 09).
About the performance: An ISTA production. Reading Shakespeare’s “Othello”, the performer, an elegantly dressed black man, gets carried away by the story. The performer enacts the main characters - Othello, Desdemona, Iago, according to the words which are sung in Verdi’s “Otello”. The performer changes from one character to another, building dialogues between them, but also reacting to the characters he interprets. Verdi’s opera music is commented on, backed up or counter pointed by the traditional rhythm of the Candomblé drums. The performance is based exclusively on the codification of the Orixá dances: all gestures, steps and movements originate from the dances of the saints and gods of the Candomblé religion. Orô is a word used to indicate a ceremony. In the performance the Orixás are different manifestations of the human passions which animate the main episodes of the play. The dramatic events evoked by Othello’s story slowly drive the performer into a xiré. During the xiré in a Candomblé ceremony the drums greet and call the different Orixás so that they can descend and ride the devotee who is dancing. The performance finishes with an avania, the final dance and salutation rhythm as all the Orixás leave.

For Orô de Otelo see also 05-05-dd (DOC.).

About the performance: An ISTA production. Reading Shakespeare’s “Othello”, the performer, an elegantly dressed black man, gets carried away by the story. The performer enacts the main characters - Othello, Desdemona, Iago, according to the words which are sung in Verdi’s “Otello”. The performer changes from one character to another, building dialogues between them, but also reacting to the characters he interprets. Verdi’s opera music is commented on, backed up or counter pointed by the traditional rhythm of the Candomblé drums. The performance is based exclusively on the codification of the Orixá dances: all gestures, steps and movements originate from the dances of the saints and gods of the Candomblé religion. Orô is a word used to indicate a ceremony. In the performance the Orixás are different manifestations of the human passions which animate the main episodes of the play. The dramatic events evoked by Othello’s story slowly drive the performer into a xiré. During the xiré in a Candomblé ceremony the drums greet and call the different Orixás so that they can descend and ride the devotee who is dancing. The performance finishes with an avania, the final dance and salutation rhythm as all the Orixás leave.

For Orô de Otelo see also 05-05-dd (DOC.).
Hand camera recording by Peter Sykes.
For ISTA see 80-01. For Theatrum Mundi 1996 see also 96-01-a,b,f,k, vv, x,y, (DOC.), 96-03 (DOC.), 96-12 (DOC.)

96-03 Theatrum Mundi ISTA Copenhagen 1996: The Island of Labyrinths
Denmark, 1996, colour, 15 min., edited by Exe Christoffersen (Original: Hi8, DVD, image file).
(TEL.)
For ISTA see 80-01. For Theatrum Mundi 1996 see also 96-01-a, b,f,k,vv,x,y (DOC.), 96-02 (DOC.), 92-13 (DOC.)

96-04 Odin Teatret celebrates Maren
Produced by Danish television, Denmark, 1996, colour (Master: VHS missing-b 22).
(TEL.) Cuts from the Danish television, 27/5/1996. Odin Teatret celebrates the 30 years of Giacometti’s sculpture in Holstebro, the symbol for innovative cultural politics in the town.

96-05 Kaosmos
Co-produced by Statens Filmcentral and Odin Teatret Film, Denmark, 1996, colour, 83 min., spoken in the actors’ language, directed by Peter Sykes; assistant director Leo Sykes; production manager Paul Østergård (Masters: Betacam, DVCAM, DVD, image file).
(F.) (INT.) A film version of the performance. The performance: Kaosmos was created in Holstebro, and performed 223 times from April 1993 to December 1996.
A village in the heart of Europe. Sickles harvest the corn and feet trample it. We are witnessing a world which ends happily, amidst some weeping and some melancholy, but above all with an insane self-confidence. It is a fascinating and sensuous village whose inhabitants are clothed in garments of the richest colours and textures, with ornamental hairstyles which are only to be seen in illustrations of ancient folklore or in books of fables. But this book of fables is plagued by war and modernity. Kaosmos’s subtitle is “The Ritual of the Door”, a door which remains closed to those who wait a lifetime to enter it. We therefore expect a performance about divisions, about insurmountable walls. But there are no divisions, distinctions, points of orientation. There is no inside and outside, no “us” and “them”, no “these” and “those”. There is the door which is mobile, and the actors move it around from place to place, laying it flat on the ground like a box or a coffin, dragging it on their shoulders like a cross or standing it upright on its frame, dividing nothing from nothing. It is the negation of a door: with no house and no adjoining wall, it opens onto and separates in the abstract - or, if you prefer - fictitiously. Beside it, a peasant woman, looking like a village schoolteacher with spectacles on her nose, is vainly waiting to enter, as though the waiting, the entrances and exits, the comings and goings around that negation of a door, had a meaning. But they don’t. Shuttle in, shutting out are derisory expressions when you can bang the door and turn the handle as much as you like, but there is no inside and there is no outside. Order and Disorder, chaos and cosmos, they are all one: Kaosmos. Actors: Kai Bredholt, Roberta Carreri, Jan Ferslev, Tina Nielsen, Iben Nagel Rasmussen, Isabel Ubeda, Julia Varley, Torgeir Wethal, Frans Winther. Scenic space: Odin Teatret. Costumes: Pia Sanderhoff / Odin Teatret. Musical arrangement: Frans Winther, Jan Ferslev, Kai Bredholt. Dramaturgy and directing: Eugenio Barba. Assistant directors: Leo Sykes, Lluís Masgrau Advisor: Ferdinando Taviani. Language: The actors speak in their own mother tongue. Number of spectators per performance: 190
For Kaosmos see also 92-04 (INT.), 93-03 (INT.), 93-06 (English, work presentation), 94-05 (DOC., excerpts), 94-06 (DOC.), 94-16 (INT.), 96-06 (reportage), no date (DOC., excerpts).

96-06 Reportage about the filming of Kaosmos
Produced by Danish television, Denmark, 1996, colour, 4 min., Danish (Masters: VHS, DVD, image file).
(TEL.) Cuts from a local Danish television (reporter Trine Wurtz, 22/8/1996). It includes interviews with Torgeir Wethal and Peter Sykes.
For Kaosmos see also 92-04 (INT.), 93-03 (INT.), 93-06 (English, work presentation), 94-05 (DOC., excerpts), 94-06 (DOC.), 94-16 (INT.), 96-05 (F.), no date (DOC., excerpts).

96-07 Workshop by Julia Varley in California
(Master: VHS A g 2 missing).
Workshop held in La Verne University, California, 7/2/1996.

96-08 Isole di una tradizione – Odin Teatret in Rome
Italy, 1996, colour, 8 min., Italian, directed by Francesco Crispino (Master: VHS, DVD, image file).
(DOC.) A montage including an interview with Eugenio Barba.

96-09 Odin Teatret in Montemor-o-Novo/ Portugal
(TEL.) The film includes a street parade by Odin Teatret in Montemor-o-Novo, an interview with Eugenio Barba, excerpts from Odin Teatret’s productions and a barter between Odin actors and citizens of Montemor-o-Novo.

96-10 Barter in Uruguay
(AMAT.) Odin Teatret’s barter with different communities in Montevideo.

96-11 El eco del silencio (The Echo of Silence) – El hermano muerto (The Dead Brother)
1996, colour,140 min., Spanish (Originals: VHS, DVD, image file).
(DOC.) For The Echo of Silence see also 91-13 (English/Polish, DOC.), 93-09 (English, F.), 93-10 (Italian, F.), 94-03 (Spanish, DOC.), 94-04 (Italian, DOC.), 95-02 (French, DOC.), 04-11-b (English, DOC.), 05-05-y (English, DOC.).
For The Dead Brother see also 93-07 (English, F.), 93-08 (Italian, F.), 94-01 (Spanish, DOC.), 94-02 (Italian, DOC.), 95-03 (French, DOC.), 05-05-w (English, DOC.).

96-12-a,b Theatrum Mundi ISTA Copenhagen 1996: The Island of Labyrinths
Produced by T.V.F., Denmark, 1996, colour.
 a) Performances 1 and 2 (Originals: VHS, DVD, image file). 182 min.
 b) Performances 3 and 4 (Originals: VHS, DVD, image file). 182 min.
(DOC.) 4-8 May 1996. Continuous take of the four performances filmed by Trekanten Video Formidling.
For Theatum Mundi 1996 see also 96-01-a, b,f,k,v,v,x,y (DOC.), 96-02 (DOC.), 96-03 (DOC.).

96-13 Appunti di uno spettatore – A Spectator’s Notes
Produced by Mother’s Tv, Italy, colour, 46 min., Italian, directed by Cristina Nutrizio (VHS, DVD, image file).
(TEL.) (INT.) An italian film/reportage about Odin Teatret, containing interviews with Eugenio Barba, Torgeir Wethal, Iben Nagel Rasmussen, Kai Bredholt and excerpts from the performance Kaosmos and the barter in Milan’s San Vittore prison.

97-01 Eugenio Barba’s Lecture at Rosario University
(DOC.) Lecture given in Rosario, Argentina (9/12/1997).

97-02-a,b,c Inside the Skeleton of the Whale – Rehearsals
 a) Rehearsal 19/05/1997
 (Originals: Hi8, DVD, image file).
 b) Rehearsal 29/8/1997
 (Originals: Hi8, DVD, image file).
 c) Rehearsal 4/09/1997
 (Originals: Hi8, DVD, image file).
(INT.) For Inside the Skeleton of the Whale see also 98-09 (INT.), 99-05-t (INT.), 05-02 (DOC.), 10-03 (DOC.), 05-16 (PROM.) 08-06 i,j,k (SHOT)

97-03-a, b Ode to Progress – Rehearsals
a) Rehearsal 19/05/1997 (Originals: Hi8, DVD, image file).

(INT.) For Ode to Progress see also 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05 kk, 06-10 (presentation), 08-06 ii,jj,kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).

97-04 Las mariposas de Doña Musica - Rehearsals
Spanish (Originals: Hi8, DVD, image file)

(TEL.) A montage of excerpts from various ISTA activities. Among them, Odin Teatret’s actors showing the so-called “Tre-Tre” training sequence, and Eugenio Barba analysing exercises and sequences from different traditions.

For ISTA see also 80-01. For ISTA 1998 see also 98-02, 98-11.


(TEL.) A montage of excerpts from various ISTA activities. Among them, Odin Teatret’s actors showing the so-called “Tre-Tre” training sequence, and Eugenio Barba analysing exercises and sequences from different traditions.

For ISTA see also 80-01. For ISTA 1998 see also 98-02, 98-11.

98-03 Laurea Honoris Causa to Eugenio Barba at Bologna University


98-04 Laurea Honoris Causa to Eugenio Barba at Bologna University
Italy, 1998, colour, Italian (Original: VHS Ai 9, missing).


98-05 Eugenio Barba’s Conference in Bologna
Italy, 1998, colour, 155 min., Italian (Original: VHS, DVD, image file).

(TEL.) A montage of excerpts from various ISTA activities. Among them, Odin Teatret’s actors showing the so-called “Tre-Tre” training sequence, and Eugenio Barba analysing exercises and sequences from different traditions.

For ISTA see also 80-01. For ISTA 1998 see also 98-02, 98-11.

98-06 Holstebro Festive Week 1998
Produced by Danish television, Denmark, 1998, colour, 123 min., Danish (Master: DVD, image file).

(TEL.) A montage of excerpts from various ISTA activities. Among them, Odin Teatret’s actors showing the so-called “Tre-Tre” training sequence, and Eugenio Barba analysing exercises and sequences from different traditions.

For Festive Week 1998 see also 98-07, 98-08.
98-07 Holstebro Festive Week 1998
Produced by Tv MidtVest, Denmark, 1998, colour, 3 min. (Masters: VHS, DVD, image file).
(TEL.) Including interviews with Ulrik Skeel and guests of the Festive Week.
For Festive Week 1998 see also 98-06, 98-08.

98-08-a,b,c,d Holstebro Festive Week 1998
Produced by DR, (Masters: 4 betacam not digitised).
(TEL.) For Festive Week 1998 see also 98-06, 98-07.

98-09 Inside the Skeleton of the Whale – Rehearsal
(Original: Hi8, DVD, image file). Italian version
(INT.) For Inside the Skeleton of the Whale see also 97-02 (INT.), 99-05-t (INT.), 05-02 (DOC.),
10-03 (DOC.), 05-16 (PROM.) 08-06 i,j,k (SHOT)

98-10 I sentieri del pensiero – The Paths of thought
Italy, 1998, colour, 93 min, English with Italian simultaneous translation (Originals: VHS, DVD,
image file)
(DOC.) For The paths of thought see also 92-08 (Norwegian, DOC.), 94-07 (Italian, DOC.), 95-11
(English, DOC.) 95-12 (Norwegian, DOC.) 05-05-ji (English, DOC.) 08-06 i,m (SHOT)

98-11 Theatrum Mundi Holstebro – Rehearsals
Denmark, 1998, colour, 90 min., Various languages (Originals: VHS, DVD broken)
(DOC.) In 1998 a Theatrum Mundi performance was shown in Holstebro, as preparation for the
ISTA in Portugal (see also 98-01, 98-02).

99-01 Ode To Progress – Open rehearsal
(Original: Hi8, missing).
(INT.) For Ode to Progress see also 97-03 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT.,
excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 06-10 (presentation), 08-06 ii,jj,kk (SHOT),
08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).

99-02 Eugenio Barba’s Conference “Strategy Of Survival”
Serbia, 1999, colour, 137 min., English with simultaneous Serbian translation (Masters: VHS,
DVD, image file).
(DOC.) Coference held in Beograd (13/09/1999).

99-03 Teaching-Learning
Produced by Odin Teatret Film, Denmark, 1999, colour. Montage by Torgeir Wethal (Master:
Umatic not digitised missing, DVD – from VHS, image file).
(DOC.) Montage of fragments of seven films about learning (Kathakali, Kabuki, Bali, classic ballet,
clown training, training with Richard Cieslak and training with Odin Teatret), made on the occasion
of Odin Teatret’s Symposium on Tacit Knowledge (22-27/09/1999).

99-04 The Castle of Holstebro II
(Original: Hi8, DVD, image file).
(DOC.) (24/2/1999).
For The Castle of Holstebro see also 94-11 (F.), 05-05-ff (DOC.). 08-06 f,g,h (SHOT)
"Tacit knowledge – Heritage and waste" was an international symposium organised by Odin Teatret on the occasion of its 35th anniversary. The programme included the presentation of four of the oldest existing performance traditions: nô (Japan), gambuh (Bali), shamanistic ritual from Korea, European classical ballet. The symposium included performances, work demonstrations and discussions with Masters, pupils and specialists.

From the official presentation: “There exists a tacit knowledge in the performing arts made up of practices and experience which cannot be transmitted through the written word but only by the Masters who embody it. This age-old knowledge is incorporated today in only a few hundred individuals throughout the world who are able to pass on what they have learnt to future generations. These performing artists can be truly considered living cultural patrimonies of humanity. Our industrialised culture and our improved technology which rightly tend to preserve for future generations the results and the craftsmanship of past Masters, does not yet seem to have taken into consideration the significance of this tacit knowledge which is threatened with dispersal and loss”.

Jindo Ssitkim Kut Troupe, a demonstration of “shaman blessing”, with an introduction by Eugenio Barba, held at Odin Teatret in the Black Room (first part).
c) 23/09/99 (Originals: Hi8, DVD, image file) Colour, Jindo Ssitkim Kut Troupe, a demonstration of “shaman blessing”, with an introduction by Eugenio Barba, held at Odin Teatret in the Black Room (second part).
d) 23/09/99 (Originals: Hi8, DVD, image file) Colour, English, 64 min.
Discussion I: Ragunath Panigrahi, Eugenio Barba, Peter Elsass, Claus Westergaard Elmholdt.
e) 23/09/99 (Originals: Hi8, DVD, image file) Colour, English, 60 min.
Discussion II: with demonstrations by Roberta Carreri and Julia Varley.
f) 23/09/99 (Originals: Hi8, DVD, image file) Colour, 64 min.
Performance by Jindo Ssitkim Kut Troupe (I)
g) 23/09/99 (Originals: Hi8, DVD, image file) Colour, 64 min.
Performance by Jindo Ssitkim Kut Troupe (II)
h) 24/09/99 (Originals: Hi8, DVD, image file) Colour, Japanese/English, 64 min.
Noh theatre, Kawamura Kanze troupe, work demonstration (first part)
i) 24/09/99 (Originals: Hi8, DVD, image file) Colour, Japanese/English, 64 min.
Noh theatre, Kawamura Kanze troupe, work demonstration (second part)
k) 24/09/99 (Originals: Hi8, DVD, image file) Colour, English, 64 min.
Discussion III, with Eugenio Barba and practical demonstrations from different traditions
l) 24 and 25 /09/99 (Originals: Hi8, DVD, image file) Colour, English, 64 min.
Balinese dance work demonstration with Cristina Wistari and Eugenio Barba’s remarks (first part)
m) 25/09/99 (Originals: Hi8, DVD, image file) Colour, Balinese/English, 64 min.
Balinese dance work demonstration with Cristina Wistari and Eugenio Barba’s remarks (second part)

n) 25/09/99 The Gambuh Pura Desa, Bali – Musikteatret – Holstebro. colour, 98 min (Masters: VHS, DVD, image file)
o) 25/09/99 (Originals: Hi8, DVD, image file) Colour, English, 64 min.
Discussion IV, work demonstration by Torgeir Wethal.
Work demonstration by Tage Larsen, with Eugenio Barba’s remarks.
q) 26/09/99 (Originals: Hi8, DVD, image file) Colour, English, 77 min.
Work demonstration by Peter Schaufuss classical ballet company (first part)
r) 26/09/99 (Originals: Hi8, DVD, image file) Colour, English, 105 min.
Work demonstration by Peter Schaufuss classical ballet company (second part)
s) 26/09/99 (Originals: Hi8, DVD, image file) Colour, English, 95 min.
Work demonstration by Odin Teatret (Kai Bredholt, Julia Varley, Eugenio Barba), remarks by Peter Elsass and Franco Ruffini
t) 26/09/99 (Originals: Hi8, DVD, image file) Colour, English, 71 min.
Odin Teatret: “Inside the skeleton of the whale”, demonstration by Ragunath Panigrahi (INT.).
For Inside the Skeleton of the Whale see also 98-09 (INT.), 05-02 (DOC.), 10-03 (DOC.), 05-16 (PROM.) 08-06 i,j,k (SHOT)

Work demonstration by Iben Nagel Rasmussen


(DOC.)

99-06-a,b,c,d,e,f,g Roberta Carreri’s Workshop in Athens
Colour, English.
a) (Originals: Video 8, DVD, image file) 10/7/99. 60 min.
b) (Originals: Video 8, DVD, image file) 10/7/1999. 85 min.
c) (Originals: Video 8, DVD, image file) 10/7/99-12/7/99. 88 min.
d) (Originals: Video 8, DVD, image file) 12/7/99. 87 min.
e) (Originals: Video 8, DVD, image file) 12/7/99-14/7/99. 90 min.
f) (Originals: Video 8, DVD, image file) 14/7/99. 89 min.
g) (Originals: Video 8, DVD, image file) 14/7/99. 69 min.

(AMAT.) Workshop held in June 1999.

(DOC.)

99-07 Orme sulla neve (Traces in the snow) - fragments
Italy, 1999, colour, 27 min, Italian (Originals: VHS, DVD, image file)

Work demonstration performed in Pegognaga on 19/11/1999
For Traces in the Snow see also 94-08 (Italian, DOC.), 94-14 (English/Danish/Spanish/Italian, F.), 05-05-x (English, DOC.).

00-01 Theatrum Mundi Bologna 2000: Ego Faust
Produced by Cometa Film, Italy 2000, colour, 67 min., directed by Luigi Rossini (Masters: Betacam, DVCAM, DVD, image file).

(F.) Theatrum Mundi, dramaturgy and direction by Eugenio Barba, Bologna 2000, produced by ISTA – International School of Theatre Anthropology. Ego Faust is a performance created especially for the 12th ISTA session (held in 2000 in Bielefeld, Germany) by the Theatrum Mundi Ensemble with forty actors, dancers, musicians and singers from different cultures.
For ISTA see 80-01. For Theatrum Mundi 2000 see also 00-02 (DOC.), 00-03 (rehearsal), 00-04 (AMAT.), 00-05 (AMAT.)

00-02 Theatrum Mundi Copenhagen 2000: Ego Faust
Denmark, 2000, colour (Originals: VHS, DVD, image file)

(AMAT.) The quality of the footage is very low.
For ISTA see 80-01. For Theatrum Mundi 2000 see also 00-01 (F.), 00-03 (rehearsal), 00-04 (DOC.), 00-05 (AMAT.).

00-03 Theatrum Mundi Copenhagen 2000: Ego Faust –Rehearsal
Denmark, 2000, colour, 5 min. (Original: DVD, image file).
Improvisation with Julia Varley and Augusto Omolù.

(AMAT.) Excerpts from the performance.
For ISTA see 80-01. For Theatrum Mundi 2000 see also 00-01 (F.), 00-02 (DOC.), 00-04 (DOC.), 00-05 (AMAT.).

00-04-a,b,c,d Theatrum Mundi Copenhagen 2000: Ego Faust
Denmark, 2000, colour (Originals: MiniDV, DVDs, image files)

(a) 17/09/2000 - first part
b) 18/09/2000 - second part
c) no date - first part
d) no date - second part

00-05 Theatrum Mundi – Friluftscene i Anlægget – Holstebro
Denmark, 1/05/2000, colour, 35 min. (Original: MiniDV, DVD, image file)
(AMAT.)

00-06 ISTA Bielefeld 2000: Action, Structure, Coherence. Dramaturgical Techniques in Performing Arts
(Master: VHS C 48, missing).
(DOC.) Lecture by Susanna Vill: “Dramaturgy of the Opera. Monteverdi, Orfeo; Mozart, Le nozze di figaro; Rossini, La Cenerentola; Verdi, Otello; Meyerbeer, Les Huguenots; Wagner, Götterdämmerung; Strauss, Ariadne auf Naxos; Zimmermann, Die Soldaten; Schnittke, Historia von D. Johann Fausten”.
For ISTA see also 80-01. For ISTA 2000 see also 00-07.

00-07-a,b,c ISTA Bielefeld 2000: Action, Structure, Coherence. Dramaturgical Techniques in Performing Arts
Germany, 2000, filmed by Jaime Soriano.
12th ISTA session, held in Bielefeld (Germany), from 1st to 10th september 2000.

a) Colour, 111 min., English (Master: DVD, image file). Morning singing (9th September), training with various Masters (among others from Japan, Bali – Cristina Wistari –, Brazil, Odin Teatret – Tage Larsen, Roberta Carreri, Frans Winther, Thomas Leabhart)

b) Colour, 70 min. min., English (Master: DVD, image file) Vocal improvisation with Bawa I Waian, Tage Larsen, Kai Bredholt, vocal training with Tage Larsen, training with Akira Matsui and Kanichi Hanayagi, materials created by the participants.
c) 60 min. (Master: DVD, image file). Only audiorecording.
(DOC.) For ISTA see also 80-01. For ISTA 2000 see also 00-06.

00-08 Vincent Van Gaak
Denmark, 2000, colour, 68 min., Danish (Originals: VHS, DVD, image file), filmed by Torgeir Wethal.
(LOC.) Children perfromance with Kai Bredholt and Sandra Pasini (Teatret Om, Ringkøbing, Denmark), followed by a children choir performance directed by Frans Winther (10/03/2000).
For Vincent Van Gaak see also 05-05-bb (DOC.).

00-09 Sonning Prize 2000 to Eugenio Barba
Produced by Dr1, Denmark, 2000, colour, 5 min., Danish (Masters: VHS, DVD, image file).
(TEL.) The ceremony was held on 9/04/2000. Eugenio Barba’s portrait by Jørgen Anton, including an interview with Eugenio Barba.
For Sonning Prize 2000 see also 00-10, 00-11, 00-12, 00-13, 00-14.

00-10 Sonning Prize 2000 to Eugenio Barba
Produced by Tv2, Denmark, 2000, colour, 2 min., Danish. (Masters: VHS, DVD, image file).
(TEL.) The ceremony was held on 9/04/2000. The fragment includes excerpts from Ode to Progress and an interview with Eugenio Barba.
For Ode to Progress see also 97-03 (INT.), 99-01 (INT.), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 06-10 (presentation), 08-06 ii,jj,kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).
For Sonning Prize 2000 see also 00-09, 00-11, 00-12, 00-13, 00-14.
00-11
Sonning Prize 2000 to Eugenio Barba
Produced by Dr2, Denmark, 2000, colour, 15 min., Danish (Masters: VHS, DVD, image file).
For Sonning Prize 2000 see also 00-09, 00-10, 00-12, 00-13, 00-14.

00-12 Sonning Prize 2000 to Eugenio Barba
Produced by Tv MidtVest, Denmark, 2000, colour, 3 min. (Masters: VHS, DVD, image file).
(TEL.) Cuts from Danish television (19/4/2000), including an interview with Eugenio Barba.
For Sonning Prize 2000 see also 00-09, 00-10, 00-11, 00-13, 00-14.

00-13 Sonning Prize 2000 to Eugenio Barba
Produced by Tva, Denmark, 2000, Danish (Masters: VHS B 24-missing).
(TEL.) Cuts from Danish television.
For Sonning Prize 2000 see also 00-09, 00-10, 00-11, 00-12, 00-14.

00-14-a,b,c Sonning Prize 2000 to Eugenio Barba
(Originals: 3 betacams, not digitised).
For Sonning Prize 2000 see also 00-09, 00-10, 00-11, 00-12, 00-13.

00-15 Meyerhold Symposiet: Odin Teatret’s Work Demonstration in Paris
Produced by Art Archives Exeter, France/England, 2000, colour, 147 min. (Masters: VHS, DVD, image file).

00-16 Barter in Rome
Italy, 2000, colour, 80 min. (Originals: VHS, DVD, image file)
(AMAT.) Odin Teatret in Rome, Teatro India (May 2000). Containing excerpts from Ode to Progress.
For Ode to Progress see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 06-10 (presentation), 08-06 ii,ji, kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).

00-17 Odin Week
Produced by Tv MidtVest, Denmark, 2000, colour, 2 min., Danish (Masters: VHS, DVD, image file).
(TEL.) The fragment contains an interview with Roberta Carreri.

00-18-a,b,c Mythos – Shot
Denmark and France, 2000, colour, filmed by Claudio Coloberti (Originals: 3 DV, 5 DVDs, 5 image files).
(DOC.) Filmed in Holstebro with two cameras and in Paris with one camera.
The performance: Mythos was performed 202 times from May 1998 to November 2005.
Oedipus appears. The protagonists of the ancient myths - Medea, Cassandra, Daedalus, Orpheus - meet him in order to arrange a ceremony, the Great Funeral of History, which is thus transformed into myth. They prepare to bury the last representative of the twentieth-century dream of Revolution, and make it immortal. The wake takes place in Colonus, in Canudos, in Kronstad, on the remote shore of an ocean, at the end of a millennium. During the vigil, the mythical characters relive the dark night of history, the lies and the horrors which made them eternal: the incestuous and murderous son of the couple who ruled Thebes; the slaughtered children of Medea; the rape of Cassandra, the clairvoyant; the shadowy kingdom of death and the head of Orpheus singing as it floats downstream; the deadly wings
of Daedalus, the inventor of flight. While the petulant Odysseus comments mockingly on the blind vitality of the living. What is myth for us today, and what could it be? An archetype? A voice from the unconscious? A tale full of wisdom? A dazzling clot of contradictions? A value to be desecrated? Nothing? The darkest enigma shows itself through the contradictory survival of the myth, the enigma of its absence-presence. Where does a myth hide? Where do we bury it? How do we keep it alive?

**Actors:** Kai Bredholt, Roberta Carreri, Jan Ferslev, Tage Larsen, Iben Nagel Rasmussen, Julia Varley, Torgeir Wethal, Frans Winther. **Text:** Based on poems by Henrik Nordbrandt. **Scene:** Odin Teatret. **Dramaturgy and directing:** Eugenio Barba. **Assistant director:** Gitte Lindholt. **Literary adviser:** Ferdinando Taviani. **A co-production:** Teatro Tascabile di Bergamo and Nordisk Teaterlaboratorium. For **Mythos** see also 01-06 (PROM.), 05-05-II (DOC.), no date (excerpts).

**00-19 Seeds Of Memory – Karolina Spajic Interviews Julia Varley and Ana Woolf**
Produced by Nederland TV, The Netherlands, colour, 87 min., English (Masters: VHS, DVD, image file).
**(DOC.)** **Seeds of memory** is a performance with the Argentinean actress Ana Woolf, directed by Julia Varley. The film includes the performance in Zid Theater, after an interview with Julia Varley and Ana Woolf done by director Karolina Spajic in Amsterdam, The Netherlands.

**00-20-a,b,c,d,e Il Ponte dei Venti (Vindenes Bro – The Bridge of Winds) in Ryde 2000 – Shot**
Produced by Odin Teatret Film, Denmark, 2000, colour, filmed by Claudio Coloberti and Francesco Galli. (Originals: 5 miniDV, 5 DVDs, 5 image files)
**(DOC.)** Documentation of the working session of the pedagogical group led by I. N. Rasmussen, Il ponte dei Venti. From this footage Claudio Coloberti directed and edited the film **The Transparent Body** (02-04).

a) Conversation about the actor’s training between Eugenio Barba and Iben Nagel Rasmussen, 32 min., Italian
b) Il Ponte dei Venti – copy of the footage filmed by Francesco Galli, 32 min.
c) Il Ponte dei Venti – training, 61 min.
d) Il Ponte dei Venti – training, 97 min.
e) Il Ponte dei Venti – concert and ‘montaggio bianco’ (performance), 80 min.

**00-21 Ode to Progress – Shot**
Produced by Odin Teatret Film, Denmark, 2000, colour, filmed by Claudio Coloberti in the Black Room at Odin Teatret. (Original: miniDV, DVDs, image file).
**(DOC.)** For **Ode to Progress** see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 03-01 (INT.), 05-05kk, 06-10 (presentation), 08-06 ii,jj,kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).

**01-01 Eugenio Barba’s Meeting with Theatre Groups in Cordoba**
**(DOC.)** Cordoba, Argentina (September 2001).

**01-02 Holstebro Festive Week 2001 – Tidens Tand: Morgendagen**
Produced by Danish television, Denmark, 2001, colour, 2 min., Danish (Masters: VHS, DVD MISSING) **(TEL.)** Including an interview with Ulrik Skeel. The film shows Odin Teatret, Teatro Potlach, Grupo Cultural Bagunçaço, Carinthia Saxophonquartett, Piccola Orchestra la Viola and all the Festuge guest artists.
For **Festive Week 2001** see also 01-03, 01-04.

**01-03-a,b,c,d,e,f,g,h,i Holstebro Festive Week 2001 - Tidens Tand - Shot**
Denmark, 2001 (Originals: 9 mini dv, 9 DVDs, image files).
**(DOC.)** For **Festive Week 2001** see also 01-02, 01-04.

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01-04-a,b,c,d,e Holstebro Festive Week 2001 - Tidens Tand
Denmark, 2001 (Masters: 5 VHS, 5 DVD, image file).
With the participation of: Odin Teatret, Teatro Potlach, Grupo Cultural Bagunçaço, Carinthia Saxophonquartett, Piccola Orchestra La Viola.

a) Festival Opening: Radhus site; unfinished montage by Else Marie Laukvik, 8 min., various languages, colour, Holstebro, Denmark.
b) Sunday at Odin Teatret and the Stadium, 44 min, Danish, colour, Holstebro, Denmark.
c) Barter in Borbjerg, 52 min, Danish, colour, Denmark.
d) Holstebro Language Center, 57 min., Danish, colour, Holstebro, Denmark.
e) Tidens Tand: Morgendagen Festugens afslutningsforestilling (Festuge closing performance) Holstebro, Denmark, colour, Danish, 24 min.

(DOC.) For Festive week 2001 see also 01-02, 01-03.

01-05 Fabbrica Europa 2001
Italy, 2001, colour (Master: DVD missing).
(PROM.) Presentation of the festival Fabbrica Europa 2001, which hosted Odin Teatret.

01-06 Mythos – Trailer
Produced by Odin Teatret Film, Denmark, 2001, colour, 20 min., edited by Claudio Coloberti (Master: DVD, image file)
(PROM.)
For Mythos see also 00-18 (DOC.), 05-05-II (DOC.), no date (excerpts).

01-07-a,b,c,d Holstebro Festive Week 2001
Produced by Odin Teatret Film, Denmark, 2001, colour (Originals: 9 mini DVCAM, 9 DVDs, 9 image files)

01-08-a,b,c,d,e,f,g,h,i,j Holstebro Festive Week 2001
Produced by Odin Teatret Film, Denmark, 2001, colour (Originals: 9 mini DVCAM, 9 DVDs, 9 image files)

01-09-a,b,c,d,e,f,g Holstebro Festive Week 2001
Produced by Dr, Denmark, 2001, colour (Originals: 7 DVCpro, not digitised)

02-01-a,b Salt- Rehearsals
Denmark, 2002, colour
a) Rehearsal 22/3/2002 (Originals: Hi8, DVD, image file) 60 min.
b) Rehearsal 16/05/2002 (Originals: Hi8, DVD, image file) 57 min.
02-02 Odin Teatret in Cuba

02-03 Doña Musica’s Butterflies
Produced by Lars Arnfred film/Jan Rüsz, directed by Jan Rüsz, Denmark, 2002, colour, 58 min., English (Masters: Betacam, DVCAM, DVD, image file).
(F.) The performance *Doña Musica’s Butterflies* was performed for the first time in Holstebro, in September 1997.
It is a performance about identity which the protagonist defines as a tendency to exist. It is the story of a character who has escaped from a performance – *Kaosmos* – and tells of her origins and adventures in terms of entomology, through theories of modern physics and with poems and tales from other times. **Actress:** Julia Varley. **Text and scenic space:** Julia Varley. **Musical arrangement:** Jan Ferslev, Frans Winther. **Lighting:** Knud Erik Knudsen. **Directed by** Eugenio Barba.
For *Doña Musica’s Butterflies* see also 97-04 (Spanish, DOC.), 04-11-d (DOC.), 05-05-ee (DOC.).

02-04-a,b,c Alla ricerca del corpo trasparente – The Transparent Body
Produced by Odin Teatret Film, with the contribution, Denmark, 2002, colour, 41 min., directed by Claudio Coloberti.
(F.) Conversation about the actor’s training between Eugenio Barba and of the Polish Institute of Culture of Warsaw University, and “Programma Leonardo da Vinci” of the European Commission Iben Nagel Rasmussen. With the participation of the pedagogical group led by I. N. Rasmussen, Il ponte dei Venti. The film contains excerpts from Odin Teatret’s performances.
a) Italian (Masters: miniDV, DVD with menu, image file).
b) Italian with English subtitles (Masters: miniDV, DVD with menu, image file).
c) International version without subtitles and with opening and closing credits in Italian and English (Master: miniDV, DVD, image file).

02-05-a,b Whispering Winds
(F.) Produced by Odin Teatret Film, the Polish Institute of Culture of Warsaw University, and “Programma Leonardo da Vinci” of the European Commission, Denmark, 2002, colour, 90 min., directed by Claudio Coloberti.
a) English. (Masters: DVCAM, DVD, image file)
b) I ve nti che sussurrano. Italian (Masters: DVCAM, DVD, image file).
About the work demonstration: A performance-demonstration about the difference between theatre and dance. The performative culture of European origin suffers from the division between theatre and dance, almost as though these were different universes of expression. They are, in fact, a single world which develops into distinct genres and yet is rooted in the experience of how to let the performer's body-mind become scenically present. Instead of “theatre” and “dance”, we can talk of “deep dance” and “evident dance”. “Deep dance” is typical of the scenic forms which do not appear to be danced; “evident dance” sometimes separates itself from every mimetic or narrative criterion in order to present itself as a pure expression of physical dynamism. All performance, however, is dance at its physical and mental roots. A dance of energy and thought. **On stage:** Kai Bredholt, Roberta Carreri, Jan Ferslev, Iben Nagel Rasmussen, Julia Varley, Frans Winther.

02-06 Holstebro Festive Week 2002: Grusgraus Krig
Denmark, 2002, colour, 30 min. (Originals: VHS, DVD, image file).

02-07 “Histories”: About Tony Brulin
Produced by Belgian television, 2002, colour, 44 min., Flemish (Masters: VHS, DVD, image file).
Documentary about Tony Brulin (*The flight of a fish*). It includes fragments from interviews with Eugenio Barba and from Grotowski’s performances and training.

**02-08** Chi è di scena?
Produced by Italian television (Masters: Betacam, not digitised).

**02-09-a,b** Roberta Carreri in Zanzibar
Tanzania, 2002, colour (Originals: 2 DVDs, image files)

*(DOC.)* The documentary shows Roberta Carreri studying African dances during her investigation for the performance Andersen’s dream, and a street performance in Zanzibar.

**02-10-a,b** Eugenio Barba e il Salento – Università di studi Lecce
Italy, 2002, colour, 117 min. (Originals: 2 DVDs, image files)

*(DOC.)* The documentary shows the conference held by Eugenio Barba at the University of Lecce on 13/11/2002. Among the attendees, there were Franco Perrelli, Gino Santoro, Franco Ungaro.

**03-01-a,b** Ode To Progress – Rehearsals
a) Rehearsal 7/05/2003 (Originals: Hi8, DVD, image file)
b) Rehearsal 21/05/2003 (Originals: Hi8, DVD, image file).

*(INT.)* For *Ode to Progress* see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 05-05kk, 06-10 (presentation), 08-06 ii,jj,kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).

**03-02** Interview with Eugenio Barba by Lisa Ginzburg
Italy, 2003, colour, 54 min., Italian (Masters: VHS, DVD, image file).

*(DOC.)* The interview was given in Perugia, Italy (11/2003).

**03-03** Vinden Festival Thorsminde: Bidevinde
Produced by Odin Teatret Film, filmed by Francesco Galli, Denmark, 2003, colour (Originals: MiniDV, DVD, image file).

*(DOC.)* A cultural festival held in Thorsminde (1-7/31-10-2003). Tage Larsen directed a performance which involved, among others, The bridge of winds. See also 03-06.

**03-04-from a) to ww**) Andersen’s Dream – Rehearsals
(Originals: 27 hi8, 20 mini dv, 11 VHS, DVDs, image files).
a) 20/02/2003 – Materials (Tage Larsen, Kai Bredholt) (Hi8, DVD, image file).
b) 20/02/2003 – Materials (Julia Varley) (Hi8, DVD, image file).
c) 20/02/2003 – Materials (Julia Varley, Frans Winther, Augusto Omolú, Iben Nagel Rasmussen) (Hi8 DVD, image file).
d) 27/02/2003 – Material (Torgeir Wethal) (Hi8 DVD, image file).
e) 7/03/2003 – Materials (VHS).
g) 25/03/2003 – Materials (“grill party improvisation I”) (Hi8, DVD, image file).
h) 25/03/2003 – Materials (“grill party improvisation II”) (Hi8, DVD, image file).
i) 27/03/2003 – Runthrough (filmed from the entrance – first part) (Hi8, DVD, image file).
j) 27/03/2003 – Runthrough (filmed from the entrance – second part) (Hi8, DVD, image file).
k) 27/03/2003 – Runthrough (filmed from the entrance – third part) (Hi8, DVD, image file).
l) 27/03/2003 – Runthrough (filmed from the ‘orchestra’ – first part) (Hi8, DVD, image file).
m) 27/03/2003 – Runthrough (filmed from the ‘orchestra’ – second part) (Hi8, DVD, image file).
n) 27/03/2003 – Runthrough (filmed from the ‘orchestra’ – third part) (Hi8, DVD, image file).
o) 27/03/2003 – Runthrough (close up – first part) (miniDV, DVD, image file).
p) 27/03/2003 – Runthrough (close up – second part) (miniDV, DVD, image file).
q) 27/03/2003 – Runthrough (close up – third part) (miniDV, DVD, image file).
r) 27/03/2003 – Runthrough (close up – fourth part) (miniDV, DVD, image file).
s) 27/03/2003 – Runthrough (close up) (miniDV, DVD, image file).
t) 27/03/2003 – Materials (Roberta Carreri, Julia Varley, Augusto Omolú) (Hi8, DVD, image file).
u) 04/06/2003 – Runthrough (from the entrance – first part) (Hi8, DVD, image file).
v) 04/06/2003 – Runthrough (from the entrance – second part) (Hi8, DVD, image file).
w) 04/06/2003 – Runthrough (from the ‘orchestra’) (Hi8, DVD, image file).
x) 04/06/2003 – Runthrough I (miniDV, DVD, image file).
y) 04/06/2003 – Runthrough II (miniDV, DVD, image file).
z) 04/06/2003 – Runthrough III (miniDV, DVD, image file).
aa) 04/06/2003 – Runthrough IV (miniDV, DVD, image file).
bb) 21/10/2003 – Materials (Kai Bredholt, Julia Varley, I) (Hi8, DVD, image file).
cc) 21/10/2003 – Materials (Kai Bredholt, Julia Varley, II) (Hi8, DVD, image file).
dd) 21/10/2003 – Materials (Kai Bredholt, Julia Varley, III) (Hi8, DVD, image file).
e) 21/10/2003 – Materials (Kai Bredholt, Julia Varley, IV) (Hi8, DVD, image file).
ff) 21/10/2003 – Materials (Kai Bredholt, Julia Varley, V) (miniDV, DVD, image file).
gg) 21/10/2003 – Materials (Kai Bredholt, Julia Varley, VI) (miniDV, DVD, image file).
i) 30/03/2004 – Runthrough (filmed from the entrance – first part) (Hi8, DVD, image file).
jj) 30/03/2004 – Runthrough (filmed from the entrance – second part) (Hi8, DVD, image file).
k) 30/03/2004 – Runthrough (filmed from the ‘orchestra’) – first part (Hi8, DVD, image file).
l) 30/03/2004 – Runthrough (filmed from the ‘orchestra’) – second part (Hi8, DVD, image file).
m) 30/03/2004 – Runthrough (close up – first part) (miniDV, DVD, image file).
n) 30/03/2004 – Runthrough (close up – second part) (miniDV, DVD, image file).
r) No date, materials (Tage Larsen Iben Nagel Rasmussen, Julia Varley, Kai Bredholt) (Hi8, DVD, image file).
s) No date, materials (Augusto Omolú, Torgeir Wethal, Roberta Carreri, Jan Ferslev) (Hi8, DVD, image file).
t) No date, runthrough first part (miniDV, DVD, image file).
u) No date, runthrough second part (miniDV, DVD, image file).
v) No date, runthrough third part (miniDV, DVD, image file).

There are also 10 VHS to digitise. They are numbered from 1 to 10: 1) 20/02/2003 Andersen individual work 1. Julia and Frans, 2. Augusto and Julia; 2) 20/03/2003 Andersen individual work Julia; 3) 25/03/2003 afternoon grill party; 4) 27/03/2003 Andersen individual work 1. Roberta, 2. Julia and Augusto; 5) 27/03/2003 Andersen Pub. Nar. (Jørgen) tapes I,II,III,IV = 3 hours; 6) 27/03/2003 Andersen Pub tot. Tapes 1,2,3 = 3 hours; 7) 27/03/2003 Andersen individual work Julia and Augusto; 8) 27/03/2003 Andersen ork. nar (Anna); 9) 2/10/2003 Andersen grill party; 10) October 2003 Andersen Augusto’s scene

(INT.) For Andersen’s dream see also 04-02 (SHOT), 04-04 (DOC., excerpts), 05-01 (DOC., excerpts), 06-05 (DOC.), 06-06 (DOC., excerpts), 08-01 (PROM.), 08-06 a,b (SHOT), 10-14-f,g,h,I (DOC.).

03-05-a,b,c,d,e,f,g Odin Teatret in Bergamo (Italy)
Italy, 2003, colour, Italian (Originals: 7 dv, 4 DVDs, 4 image files)
Odin Teatret hosted by Teatro Tascabile in Bergamo.
a) Le grandi città sotto la Luna (DVD, image file), 26/11/03. For The Great Cities under the Moon see also 05-03 (DOC.), 05-05 (English, DOC.), 08-02 (Spanish, DOC.), 08-06 ff,gg,hh (SHOT), 08-10-c (Spanish, DOC.),08-11 (Spanish, DOC.), 09-07 (English, DOC.).
b) Testo, azione, relazione, first part. For Text, action, relation see also 05-05-z (English, DOC.), 08-06 n,o (SHOT) e c) Testo, azione, relazione, second part. (DVD, image file) For Text, action, relation see also 05-05-z (English, DOC.) 08-06 n,o (SHOT)
d) I venti che sussurrano, first part. For Whispering winds see also 96-01, 02-05 (English/Italian, F.) e e) I venti che sussurrano, second part. (DVD, image file) For Whispering winds see also 96-01, 02-05 (English/Italian, F.)
f) Dialogo tra due attori, first part. For Dialogue between two actors see also 05-05 (English, DOC.), 09-16 (English, DOC.). e g) Dialogo tra due attori, second part. (DVD, image file) For Dialogue between two actors see also 05-05 (English, DOC.), 09-16 (English, DOC.).
03-06-a, bVinden Festival Thorsminde: Bidevinde
Produced by Odin Teatret Film, Denmark, 2003, colour, 123 min., filmed by Francesco Galli, a) performance b) back-stage. (Master: 2 DVDs, 2 image file)
(DOC.) A cultural festival held in Thorsminde (1-7/31-8-2003). Tage Larsen directed a performance (31-8) which involved, among others, The bridge of winds. See also 03-03.

04-01 Sale – Salt
Italy, 2004, colour, 54 min., Italian (Original: DVD, image file).
(AMAT.) Salt performed in Teatro La Soffitta (Italy).
For Salt see also 01-07 (INT.), 02-01 (INT.), 04-06 (DOC.), 05-05-cc (DOC.), 08-06 y,z,aa,bb (SHOT), 08-08 (interview), 11-12 (PROM.)

04-02 a-t Odin Teatret’s 40 Years Anniversary – Shot
Denmark, 2004. Filmed by Janica Draisma (Originals: 20 miniDVCAM, 4 DVDs, 4 image files).
a) Odin Teatret 40 Years - Getting started + sand, b) Odin Teatret 40 Years, e) Odin Teatret 40 Years - Andersen 1, d) Odin Teatret 40 Years - Andersen 2, c) Odin Teatret 40 Years - Andersen again (DVD, image file).
f) Odin Teatret 40 Years - Andersen again, g) Odin Teatret 40 Years - Speech Eugenio Barba/sand, h) Odin Teatret 40 Years - Speech Eugenio Barba/sand, i) Odin Teatret 40 Years - Dinner + sand, j) Odin Teatret 40 Years (DVD, image file).
k) Odin Teatret 40 Years - Holstebro Museum, l) Odin Teatret 40 Years, m) Odin Teatret 40 Years, n) Odin Teatret 40 Years – Party, o) Odin Teatret 40 Years – Party (DVD, image file).
p) Odin Teatret 40 Years – Odin Performance, q) Odin Teatret 40 Years – Odin Performance second part, r) Odin Teatret 40 Years – Beach, s) Odin Teatret 40 Years – Children’s play, t) Odin Teatret 40 Years – Children’s play + bottles (DVD, image file).
(DOC.) On this occasion Yanica Draisma recorded around 40 hours of materials (most of which were never edited), many about the performance Andersen’s Dream. From these materials Janica Draisma extracted 04-04 (Andersen’s Dream: an impression) and 06-11 (Dansen med det fremmede).
For Andersen’s dream see also 03-04 (INT.), 04-04 (DOC., excerpts), 05-01 (DOC., excerpts), 06-05 (DOC.), 06-06 (DOC., excerpts), 08-01 (PROM.), 08-06 a,b (SHOT), 10-14-f,g,h,i (DOC.).

04-03 Con Amore
(DOC.) Filmed on location at Odin Teatret, Holstebro, Denmark and during the Odin Week in Cosenza, Italy. A film made for the 40th anniversary of Odin Teatret.

04-04 Andersen’s Dream: An Impression
About the performance: a circle of artists gathers in a garden in Denmark. It is a bright morning. They wait for a summer night when the setting sun will dance. A friend from another continent is about to join them. With him, dreaming with open eyes, they will depart on a pilgrimage into the regions of Andersen's fairy tales. Europe is at peace, or at least their country is. Or perhaps only their garden. In that confined space, time stands still and liquefies. It is summer, yet snow falls, and the snow becomes tainted with black. Their fantasies sail on a tenebrous dream: a vessel that transports men and women in chains. The artist feel the weight of invisible chains. Are they too enslaved? When the pilgrimage is about to end, the open-eyed dreamers become aware that their summer's day has lasted a lifetime. The bed of dreamless sleep awaits them. Figures are coming to take them. Are they ghosts, puppets or toys? What kind of
life do we live, when we stop dreaming? And which tragedy or farce does the sun dance? Hans Christian Andersen (1805 - 1875) wrote in his diary how he dreamt he was invited by the king to travel on his ship. Panting, Andersen reached the harbour but the royal vessel had already set sail. Called on board another ship, he was brutally thrown into the hold and there he realised he was part of a load of slaves. Hans Christian Andersen's grandfather was insane and his father, a cobbler with an exacerbated sensibility, died when his son was still a child. His mother, a washerwoman, drank to keep warm while washing clothes in the river. She was considered little more than an alcoholic prostitute and died of delirium tremens in a poorhouse. Andersen kept well away from the squalor of her death. Already famous, he remained where he was, in Rome. Since childhood, Andersen had wanted to escape from the slavery of his social condition. When only fourteen, he ran away from the poverty of his native Odense to Copenhagen, becoming a singer, ballet dancer, actor and writer. However, he never lost the anguished awareness that only through constant struggle could he break the chains of his Original condition of serf, and that perhaps, in the belly of his beloved and civilised country, a people of slaves was hidden. **Actors:** Kai Bredholt, Roberta Carreri, Jan Ferslev, Elena Floris, Donald Kitt, Tage Larsen, Augusto Omolú, Iben Nagel Rasmussen, Julia Varley, Frans Winther, Torgeir Wethal. **Scenic space:** Luca Ruzza, Odin Teatret. **Production architect:** Johannes Rauff Greisen. **Lighting concept:** Luca Ruzza, Knud Erik Knudsen, Odin Teatret. **Light design:** Jesper Kongshaug. **Music:** Kai Bredholt, Jan Ferslev, Frans Winther. **Codes and puppets:** Fabio Butera, Danio Manfredini. **Artistic objects:** Plastikart and Studio PkLab. **Costumes:** Odin Teatret. **Dramaturgy:** Thomas Bredsdorff. **Literary advisor:** Nando Taviani. **Assistant directors:** Raúl Iaiza, Lilicherie Macgregor, Anna Stigsgaard. **Dramaturgy and directing:** Eugenio Barba. **(PROM.) For Andersen’s dream see also 03-04 (INT.), 04-02 (SHOT), 05-01 (DOC., excerpts), 06-05 (DOC.), 06-06 (DOC., excerpts), 08-01 (PROM.), 08-06 a,b (SHOT), 10-14-f,g,h,l (DOC.).**

**04-05-a,b,c,d,e,f,g,h,i,j** ISTA Sevilla 2004. Flow. Rhythm, Organicity, Energy

Spain, 2004, colour, various languages with simultaneous English translation (Masters: 10 DVDs, image files).

13th ISTA session, held in Sevilla and La Rinconada from 15th to 25th October 2004.

a) 18-10-2004, 45 min., 14 min. Materials and improvisations by the participants.
b) 19-10-2004, first part., 60 min. Demonstration about the technique of the toreador, analysed by Eugenio Barba, and demonstration by Balinese actors (I Waian Bawa and Cristina Wistari)
c) 19-10-2004, second part, 45 min. Demonstration by Balinese actors and comments by participants.
d) 20-10-2004, first part, 60 min. Work demonstrations: participants, flamenco
f) 21-10-2004, first part, 16 min. Work presentations by the participants.
g) 21-10-2004, second part, 60 min. Work demonstrations: Tage Larsen, Julia Varley, Augusto Omolú.
h) 36 min. Hamlet: a montage by Eugenio Barba. During ISTA Sevilla, Eugenio Barba already started to work on the materials that would lead, in 2006, to the performance Ur-Hamlet. For Ur-Hamlet see also 04-05-h (DOC.), 04-12 (SHOT), 05-07-r (INT.), 06-01 (SHOT), 06-02 (PROM.), 09-06 (DOC.), 10-06 (F.).
i) 22-10-2004, first part, 39 min. Work demonstrations: Thomas Leabhart, Roberta Carreri.
j) 22-10-2004, second part, 53 min. Work presentation by one of the participants.

**DOC.) Every DVD contains a montage of the activities during one single workday.**

For ISTA see 80-01.

**04-06 Salt**

Produced by Odin Teatret Film, Denmark, 2004, Italian, colour, 68 min.

**(DOC.) Complete version of the performance filmed during the Transit Festival; sequence shot with tracking camera. (Original: dv, DVD, image file)**

For *Salt* see also 01-07 (INT.), 02-01 (INT.), 04-01 (AMAT.), 05-05-cc (DOC.), 08-06 y,z,aa,bb (SHOT), 08-08 (interview), 11-12 (PROM.).

**04-07 Transit IV – Roots In Transit**

Produced by Praxis Picture for Odin Teatret Film with the support of the Arts Council of New Zealand, Toi Aotearoa, Denmark, 2004, colour, 60 min., filmed and edited by Georgina Hart (Masters: DVCAM, DVD, image file).

**(F.) Roots in Transit documents the practical workshops, demonstrations, performances, training, videos, lectures, discussions and concepts during Transit IV, International Women’s Theatre**
Festival, held at Odin Teatret (15-24/01/2004) in collaboration with The Magdalena Project and with the support of the Culture 2000 Programme of the European Union.

04-08-a,b,c,d,e,f,g Why A Theatre Laboratory? Symposium at Århus University
(15-24/01/2004) in collaboration with The Magdalena Project and with the support of the Culture 2000 Programme of the European Union. Denmark, 2004, colour, English, Italian and French (Originals: 7 VHS, 6 DVDs, image files)
a) 240 min. Picon, Valline, Andet
b) BROKEN VHS.
c) 240 min.
d) 147 min.
e) 195 min.
f) 140 min.
g) 97 min., Eugenio Barba’s concluding remarks, Iben Nagel Rasmussen’s work demonstration

04-09
Odin Week in Cosenza
Italy, 2004, colour, 22 min., Italian (Originals: VHS, DVD, image file).
(AMAT.)

04-10-a,b,c,d,e,f,g Eugenio Barba e la leggenda dell’Odin Teatret - Il viaggio dei comici. La commedia dell’arte nel mondo – Shot & Films
(Originals: 4 betacam, not digitised, Master: VHS, not digitised).
The four tapes (04-10 a,b,c,d) contain all the material recorded for the following 3 films:
e) Eugenio Barba e la leggenda dell’Odin Teatret
Produced by Rai International, Italy, 2004, colour, 31 min., Italian with English subtitles, a program by Paolo Bonetti and Mario Mattia Giorgetti (Master: VHS, not digitised).
f) Eugenio Barba e la leggenda dell’Odin Teatret
Same as above, in Italian without subtitles (Master: VHS, not digitised).
g) La commedia dell’arte nel mondo, first part
Produced by Rai International, Italy, 2004, colour, 28 min., Italian, a program by Paolo Bonetti and Mario Mattia Giorgetti. (Master: VHS, not digitised).
(TEL.)

04-11-a,b,c,d Odin Teatret Southwest Residence, U.K.
a) Workshop with Julia Varley, 170 min. (Masters: VHS, DVD, image file).
(15-24/01/2004) in collaboration with The Magdalena Project and with the support of the Culture 2000 Programme of the European Union.
(AMAT.)
b) The Echo of Silence, 97 min. (Masters: VHS, DVD, image file).
(AMAT.)

For The Echo of Silence see also 91-13 (English/Polish, DOC.), 93-09 (English, F.), 93-10 (Italian, F.), 94-03 (Spanish, DOC.), 94-04 (Italian, DOC.), 95-02 (French, DOC.), 96-11 (Spanish, DOC.), 05-05-y (English, DOC.).
(15-24/01/2004) in collaboration with The Magdalena Project and with the support of the Culture 2000 Programme of the European Union.
(TEL.)
d) Doña Musica’s Butterflies, 56 min. (Masters: VHS, DVD, image file).
(15-24/01/2004) in collaboration with The Magdalena Project and with the support of the Culture 2000 Programme of the European Union.
(DOC.)
For Doña Musica’s Butterflies see also 97-04 (Spanish, DOC.), 02-03 (F.), 05-05-ee (DOC.).

04-12-a,b,c Amlethus Rehearsal – Shot
Produced by Odin Teatret Film, Indonesia 2004, colour, filmed by Lili Cherie Mc Gregor (Masters: 3 miniDV and 3 DVDs, 3 image files).
(15-24/01/2004) in collaboration with The Magdalena Project and with the support of the Culture 2000 Programme of the European Union.
(AMAT.)
(15-24/01/2004) in collaboration with The Magdalena Project and with the support of the Culture 2000 Programme of the European Union.
(DOC.)
(15-24/01/2004) in collaboration with The Magdalena Project and with the support of the Culture 2000 Programme of the European Union.

For Ur-Hamlet see also: 05-07-r (INT.), 06-01 (SHOT), 06-02 (PROM.), 06-03 (PROM.), 09-06 (DOC.), 10-06 (F.).
04-13 Interview with Barba, 1965

(DOC.)

05-01 Andersen’s dream, cuts from Danish TV
Produced by TvMidtVest, Denmark, 2005, colour, 4 min., Danish (Masters: VHS, DVD, image file) (TEL.) Cuts from the Danish television, with excerpts from the performance and an interview with Torgeir Wethal.
For Andersen’s dream see also 03-04 (INT.), 04-02 (SHOT), 04-04 (PROM.), 06-05 (DOC.), 06-06 (DOC., excerpts), 08-01 (PROM.), 08-06 a,b (SHOT), 10-14-f,g,h, i (DOC.).

05-02 Nello scheletro della balena – Inside the Skeleton of the Whale
Produced by Oin Teatret Film, Italy, 2005, Italian, filmed by Claudio Coloberti (Original: 1 DVD, image file). (DOC.) Complete filming of the performance, held in Teatro Tascabile, Bergamo, Italy (11/05/2005). 
Inside the Skeleton of the Whale is a variation on Kafka’s parable “Before the Law” that tells of a man from the country who, out of subjection and obedience, does not dare to pass through the Door of the Law. Into this theme the performance weaves metaphysical and nihilistic urges, subterranean plots and black apocalyptic versions of the Holy Books. Despair disguises itself as hope, and spiritual extremism assumes an appearance of mocking scepticism. The public space of the theatre turns into a paradoxical space of shared solitude. The title refers to a verse of the Gospel according to Matthew: Our evil and adulterous generation demands a sign. But no sign will be given to us, except for the sign of Jonas. Actors: Kai Bredholt, Roberto Carreri, Jan Ferslev, Tage Larsen, Iben Nagel Rasmussen, Julia Varley, Frans Winther, Torgeir Wethal. Directed by: Eugenio Barba. First performance: Holstebro, February 1997. For Inside the Skeleton of the Whale see also 97-02 (INT.), 98-09 (INT.), 99-05-t (INT.), 10-03 (DOC.), 05-16 (PROM.) 08-06 i,j,k (SHOT)

05-03 Le grandi città sotto la luna – The Great Cities under the Moon
Italy, 2005, colour, 59 min., Italian, 59 min., filmed by Claudio Coloberti (Originals: miniDV, DVD, image file). Only the DVD and the image file contain an interview with Eugenio Barba about the creative process of the performance The Great Cities under the Moon starting from fragments of the performance Brecht’s Ashes, and about Jens Bjørnboe.
(DOC.) Filmed in Torino (Italy), Teatro Espace, February 2005.
The Great Cities under the Moon is a musical performance by Odin Teatret in the spirit of Bertolt Brecht. The moon observes and glides over the burning cities below, from the metropolises of Europe to those of Asia Minor, from Hiroshima to Halle, from Imperial China to Alabama. Her voice is mocking or amazed, indifferent or merciful, cold or incandescent. Her compassion knows no melancholy, no solace. Actors: Kai Bredholt, Roberta Carreri, Jan Ferslev, Donald Kitt, Tage Larsen, Augusto Omolô, Iben Nagel Rasmussen, Julia Varley, Frans Winther, Torgeir Wethal. Directed by: Eugenio Barba For The Great Cities under the Moon see also 05-05 (English, DOC.), 08-02 (Spanish, DOC.), 08-06 ff,gg,hh (SHOT), 08-10-c (Spanish, DOC.),08-11 (Spanish, DOC.), 09-07 (English, DOC.).

05-04-a,b,c Ezra short presentationt 11 min. a) Ezra Presentation 30 min. b) Ezra Shot c) Denmark, 2005, colour, Danish (Masters: 1 miniDV, 2 DVDs, 3 image files).
(DOC./PROM.) Production Odin Teatret, filmed by Claudio Coloberti. Shot and presentations of the performance, directed by Frans Winther, held during the Festive Week 2005, including also an 11 min. presentation. For Ezra see also 09-28 (DOC.).

05-05 from a) to ll) Odin Week 2005
Production Odin Teatret/CTLs/Exeter Art Archives, Denmark, 2005, English, colour (Master: DVD, image files).
(DOC.) A complete documentation of all the activities held during the Odin Week.
a) Opening meeting with Eugenio Barba 09/03/2005.
b) Meeting with Eugenio Barba and Odin Teatret actors 17/03/2005.
c) Meeting with Eugenio Barba 10/03/2005.
e) Meeting with Eugenio Barba 12/03/2005.
f) Meeting with Eugenio Barba 13/03/2005.
g) Meeting with Eugenio Barba 14/03/2005.
h) Meeting with Eugenio Barba 15/03/2005.
i) Meeting with Eugenio Barba 17/03/2005.
j) Meeting with the administration.
k) About the Magdalena Project.
l) The Odin tradition: with I.N. Rasmussen.
m) The Odin tradition: with Jan Ferslev.
n) The Odin tradition: with Frans Winther.
o) The Odin tradition: with Kai Bredholt.
p) The Odin tradition: with Augusto Omolú.
q) The Odin tradition: with Tage Larsen.
r) The Odin tradition: with Roberta Carreri.
s) The Odin tradition: with Julia Varley.
t) Training with Torgeir Wethal.
u) Training with Augusto Omolú.
v) Training with Roberta Carreri.
w) The Dead Brother; for The Dead Brother see also 93-07 (English, F.), 93-08 (Italian, F.), 94-01 (Spanish, DOC.), 94-02 (Italian, DOC.), 95-03 (French, DOC.), 96-11 (Spanish, DOC.).
x) Traces in the snow, in English; for Traces in the Snow see also 94-08 (Italian, DOC.), 94-14 (English/Danish/Spanish/Italian, F.), 94-15 (Spanish, DOC.), 99-07 (Italian, Italian, DOC.).
y) The Echo of Silence; for The Echo of Silence see also 91-13 (English/Polish, DOC.), 93-09 (English, F.), 93-10 (Italian, F.), 94-03 (Spanish, DOC.), 94-04 (Italian, DOC.), 95-02 (French, DOC.), 96-11 (Spanish, DOC.), 04-11-b (English, DOC.).
z) Text Action Relations
About the work demonstration: using an excerpt from Shakespeare’s Othello Tage Larsen and Julia Varley work on a dialogue between Othello and Iago in front of the public presenting a process based on the creation and elaboration of physical and vocal actions. The capacity of creating physical and vocal scores is the result of years of training and productions with Odin Teatret. Shakespeare’s text is said in English, while the explanations are in the language of the spectators. Photocopies of the excerpt can be provided in English, French, Italian and Spanish. The impulse for this demonstration came from Tage’s passion for Shakespeare and the need to find working techniques that bridge the physical vocabulary of Odin Teatret with written text.
The two actors, through improvisation and composition, develop a dynamic physical score that becomes the foundation for their encounter when they incorporate the text. They weed and meld the physical material so that the score of actions does not interfere with the sense of the scene itself, but contributes to the reading, poetry and flow of the text. On stage: Tage Larsen, Julia Varley.

aa) Dialogue between two actors; for Dialogue between two actors see also 09-16 (English, DOC.). 08-06 n,o (SHOT)

bb) Vincent Van Gaak and other contributions. For Vincent Van Gaak see also 00-08 (DOC.).

c) Salt; for Salt see also 01-07 (INT.), 02-01 (INT.), 04-01 (AMAT.), 04-06 (DOC.), 08-06 y,z,aa,bb (SHOT), 08-08 (interview), 11-12 (PROM.)

dd) Orô de Otelo; for Orô de Otelo see also 96-01-w (DOC.).

e) Doña Musica’s Butterflies; for Doña Musica’s Butterflies see also 97-04 (Spanish, DOC.), 02-03 (F.), 04-11-d (DOC.).

ff) The Castle of Holstebro; for The Castle of Holstebro see also 94-11 (F.), 99-04 (DOC.). 08-06 f,g,h (SHOT)

gg) The Great Cities Under the Moon; for The Great Cities Under the Moon see also 05-03 (Italian, DOC.), 08-02 (Spanish, DOC.), 08-06 ff,g,h,h (SHOT), 08-10-c (Spanish, DOC.), 08-11 (Spanish, DOC.), 09-07 (English, DOC.).

hh) Judith; for Judith see also 86-03 (INT.), 87-04 (DOC., excerpts), 88-04 (SHOT), 89-01 (DOC., excerpts), 95-13 (DOC. Excerpt), 10-12 (interviews), 08-06 c,d,e (SHOT), 08-06 ll (DOC), 10-13 (interviews), 10-14-e (DOC.), 12-01 (F.).

ii) White as Jasmine.
About the performance: the actress Iben Nagel Rasmussen evokes Odin Teatret’s performances from 1966 until the present day. She illustrates the changes her voice has undergone, from the closed room (which allows the actors to reveal their inner world) and the street performances (the meeting with the exterior world) to the space which words create through their meanings and sounds. Actress: Iben Nagel Rasmussen.
For White as Jasmine see also 05-12 (English, DOC.), 08-06 r,s,t (SHOT), 08-10 d (DOC.)
jj) The Paths of Thought a work demonstration with Torgeir Wethal. For *The paths of thought* see also 92-08 (Norwegian, DOC.), 94-07 (Italian, DOC.), 94-17 (Eng/Spa, DOC.), 95-11 (English, DOC.), 95-12 (Norwegian, DOC.) 08-06 (SHOT).

kk) Ode to Progress; for *Ode to Progress* see also 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05 kk, 06-10 (presentation), 08-06 ii, jj, kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).

ll) Mythos; for *Mythos* see also 00-18 (DOC.), 01-06 (PROM.), no date (excerpts).

05-06 Il tappeto volante – The Flying Carpet
Italy, 2005, colour, 62 min., Italian (Originals: VHS, DVD, image file).

(AMAT.) Julia Varley’s work demonstration, performed in Gubbio (Italy). For *The Flying Carpet* see also also 10-07 (English, DOC.), 06-17a (Italian, DOC.).

05-07-from a) to t) ISTA Wroclaw 2005. Improvisation. Memory, Repetition, Discontinuity
Produced by The Grotowski Centre, Poland, 2005, colour, English (Masters: 18 DVDs, image files).

14th ISTA session, held in Wroclaw and Krzyzowa (Poland) from 1st to 15th April 2005.

a) 62 min. Balinese performance; welcome by the directors of the Grotowski centre and introduction by Eugenio Barba.

b) 88 min. 9/04/2005 Work demonstration by Akira Matsui (Noh theatre-Japan), Eugenio Barba’s remarks, improvisation between Akira Matsui, Julia Varley and Augusto Omolú.

c) Work demonstrations: Gennadi Bogdanov (Meyerhold biomechanics, 48 min.), Augusto Omolú (Orixá dance, with remarks by Eugenio Barba and an improvisation with Omolú and Julia Varley, 41 min.), Ileana Citaristi (38 min.).

d) 69 min., Topeng performance by Pura Desa Ensemble (Bali).

f) 11/04/2005. An improvisation between Thomas Leabhart (Corporeal mime) and Gennadi Bogdanov (11 min.), work demonstrations by Pura Desa Ensemble and Eugenio Barba’s conference (76 min.)

g) 11/04/2005. Thomas Leabhart’s performance “Bonjour Monsieur Decroux” (36 min.)


j) Concertum Mundi (DVD broken).

k) 1-7/04/2005. A moment of pause in Krzyzowa (25 min.), spring barter (with the participation of ISTA artists and local communities, 56 min.).

l) Eastern Line Festival, first part (DVD broken).

m) Eastern Line Festival, second part (160 min.)

n) Eastern Line Festival, third part (80 min.).

o) Selected documentation.

p) Anthology (60 min.)

q) Video sequence (data DVD).

r) *The Besieged Castle*, rehearsal. Improvisations and materials by the participants. *The besieged castle* was the name of the montage that led, in 2006, to the performance *Ur-Hamlet.*

(English, colour, 90 min.. Raw footage - camera with damaged focus)

s) *The Besieged Castle (Ur-Hamlet)* – Rehearsal. Various languages, colour, 50 min.. Raw footage (camera with damaged focus).

t) *The Besieged Castle (Ur-Hamlet)* edited by Chiara Crupi, colour, 8 min.

For ISTA see also 80-01. For ISTA Wroclaw see also 05-08, 05-09, 05-18. For *Ur-Hamlet* see also: 04-12 (SHOT), 06-01 (SHOT), 06-02 (PROM.), 06-03 (PROM.), 09-06 (DOC.), 10-06 (F.).

(DOC.).

05-08 ISTA Wroclaw – A Montage

(PROM.) A montage of materials from 05-07. For ISTA see also 80-01. For ISTA Wroclaw see also 05-07, 05-09, 05-18.
05-09 ISTA 2005: Szkola Teatrum Mundi
Produced by TVP Wroclaw, Poland, 2005, colour, 24 min., Polish, directed by Elzbieta Sitek. (Master: DVD, image file).

(TEL.) For ISTA see also 80-01. For ISTA Wroclaw see also 05-07, 05-08, 05-18.

05-10 Odin Teatret for the Old People of Torino

(DOC.) Including an interview with Eugenio Barba.

05-11-a,b Vicenza Olimpic Theatre: “Quando il teatro cerca l’uomo. Omaggio a Eugenio Barba”
Italy, 2005, colour, Italian.
a) (Masters: VHS, DVD, image file) 155 min. 15/11/2005. With Eugenio Barba and Julia Varley. Including the work demonstration The echo of silence and ending with questions to Eugenio Barba.
b) (Masters: VHS, DVD, image file) 180 min. 16/11/2005. With Eugenio Barba, Julia Varley, and Iben Nagel Rasmussen giving a work demonstration; also Julia Varley's work demonstration The dead brother and remarks by Eugenio Barba


05-12 Maria Shevtsova and Eugenio Barba in conversation
Produced by Goldsmiths, colour, 146 min. English (Masters: VHS, DVD, image file).

(DOC.) Including the performance White as Jasmine (31/10/2005). For White as Jasmine see also 05-05-ii (English, DOC.). 08-06 r,s,t (SHOT), 08-10 d (SHOT)

05-13 Festive Week 2005: Parade
Denmark, 2005, colour, 61 min. (Original: DVD, image file)


05-14 Festive Week 2005: interview with Eugenio Barba
Denmark, 2005, colour, 20 min., Italian (Originals: DVD, image file)


05-15 Festive Week 2005
Denmark, 2005, colour, 62 min., Danish. Production Odin Teatret, edited by Claudio Coloberti (Original: DVD, image file)

(DOC.) Barter with old people in Torshøj Plejehjem (28/08/2005)

05-16 Inside the skeleton of the whale - Trailer
Produced by Odin Teatret Film, Denmark, colour, 17 min., Italian, May 2005, videoproduction by Claudio Coloberti (Masters: miniDV, DVD, image file)

(PROM.) For Inside the Skeleton of the Whale see also 97-02 (INT.), 98-09 (INT.), 05-02 (DOC.), 08-06 i,j,k (SHOT), 10-03 (DOC.).

05-17 Ista Wroclaw: Topeng and Gambuh performance
Produced by The Grotowski Institute, Poland, 2005, colour (Originals: MiniDV, DVD, image file)

(DOC.)

05-18-from a to z3 Holstebro Festive Week – shot
Produced by Odin Teatret Film, Denmark, 2005, colour, filmed by Claudio Coloberti (Originals: 47 miniDV, hard disk, .mov, .mp4)

(DOC.)
06-01 Ur Hamlet, the rehearsals and the performance – SHOT
Produced by Odin Teatret Film, Denmark, 2006, colour, directed by Claudio Coloberti, filmed by Claudio Coloberti and Flavio Costa (Originals: 25 miniDV (Bali), 6 miniDV (Ravenna), 18 miniDV (Kronborg: Workshops and Interviews with participants also copied on 5 DVDs with time-code): hard disk, .mov, .mp4).

(F.) From these materials Claudio Coloberti extracted 06-03 (A glance on Ur-Hamlet).
For Ur-Hamlet see also: 04-05-h (DOC.). 04-12 (SHOT), 05-07-r (INT.), 06-02 (PROM.), 06-03 (PROM.), 09-06 (DOC.), 10-06 (F.).

06-02 Following Saxo
Produced by Odin Teatret Film, Denmark, 2006, colour, 34 min., English, directed by Claudio Coloberti (Masters: DVD, image file).

(PROM.) An introduction to Ur-hamlet with fragments of the rehearsals in Bali in 2006 by Claudio Coloberti.
For Ur-Hamlet see also: 04-05-h (DOC.), 04-12 (SHOT), 05-07-r (INT.), 06-01 (SHOT), 06-02 (PROM.), 06-03 (PROM.), 09-06 (DOC.), 10-06 (F.).

06-03 A Glance on Ur-Hamlet
Produced by Odin Teatret Film, Denmark, 2006, colour, 29 min., English, directed by Claudio Coloberti (Masters: DVD, image file).

(PROM.) A trace of the performance Ur-Hamlet by Eugenio Barba based on Vita Amlethi by Saxo Grammaticus (1200 A.D.), 18 min. Including an interview with Eugenio Barba.
For Ur-Hamlet see also: 04-05-h (DOC.), 04-12 (SHOT), 05-07-r (INT.), 06-01 (SHOT), 06-02 (PROM.), 09-06 (DOC.), 10-06 (F.).

06-04-a,b,c,d,e Don Giovanni all’Inferno – Rehearsals and Performance
Denmark/Italy, 2006, colour, Italian.

a) Rehearsal at Odin Teatret 24/02/06 (Original: DVD, image file). General shot from left side
b) Rehearsal at Odin Teatret 24/02/06 (Original: DVD, image file). General shot from right side
c) Rehearsal at Odin Teatret of the first act, 2/03/06 (Original: DVD, image file). General shot from right side/ General shot from left side
d) Rehearsal at Odin Teatret of the second act, 2/03/06 (Original: DVD, image file). Filmed from right angle
e) Rehearsal at Odin Teatret of the second act, 2/03/06 (Original: DVD, image file). Filmed from right angle

(INT./DOC.)
Don Giovanni in Hell is a performance by Odin Teatret in two acts, directed by Eugenio Barba. In it, Don Giovanni wanders on the bottom of the sea, in the belly of sea-wrecks, among splintered pieces of the statues that made history. Odin Teatret confronts the apparent outdatedness of a classical work. It is a heretical evaluation, deeply respectful of tradition and yet at the same time engaged in struggling against it. In this direct confrontation, recognised and rejected values of the past shake off their dust, with a joy that surprises and a ferocity that troubles. Don Giovanni doesn't believe in hell. After death, “We will roll on the bottom of the sea among stones and shells. Fish will eat us”. While awaiting the minute levithans that will annihilate them, the fugitive libertine, the Guest of Stone, the seduced women, the defrauded servant and the disenchanled lover reciprocally lacerate themselves, casting a last glance at the spectators.


06-05-a,b Andersen’s Dream: a documentation
Produced by Odin Teatret Film, Denmark, 2006, colour, filmed by Claudio Coloberti. (Originals: 2 miniDV, hard disk, .mp4).

For *Andersen’s dream* see also 03-04 (INT.), 04-02 (SHOT), 04-04 (DOC., excerpts), 05-01 (DOC., excerpts), 06-06 (DOC., excerpts), 08-01 (PROM.), 08-06 a,b (SHOT), 10-14-f,g,h,I (DOC.).

06-06 Andersen’s Dream in Turin
Produced by Rai 3, Italy, 2006, colour, 3 min., Italian (Masters: VHS, DVD, image file).
(TEL.) Cuts from Italian television. With excerpts from the performance held in Turin and an interview with Eugenio Barba.
For *Andersen’s dream* see also 03-04 (INT.), 04-02 (SHOT), 04-04 (DOC., excerpts), 05-01 (DOC., excerpts), 06-05 (DOC.), 08-01 (PROM.), 08-06 a,b (SHOT), 10-14-f,g,h,I (DOC.).

06-07 Odin Teatret’s Street Parade
Denmark, 2006, colour, 51 min., Danish (Masters: miniDV, DVD, image file).
(DEST.) Holstebro (21/9/2006).

06-08-a,b The Present Moment
Denmark, 2006, colour, 112 min., Danish (Originals: 2 miniDV, 1 DVD, image file).
(DEST.) Symposium held in Copenhagen 2006.

06-09 Un saluto a Dario Fo per le sue 80 primavere dalle 70 primavere di Eugenio - Eugenio Barba’s 70 Years Anniversary
Produced by Odin Teatret Film, Denmark, 2006, colour, filmed and edited by Claudio Coloberti. (edited Masters: DVD, image file).
(DEST.) Documentation realised in Brecht's House (Svendborg, 13/9/2006). See also 06-15

06-10 Ode To Progress – A Montage
(Original: Hi 8, DVD, image file).
(DEST.) For *Ode to Progress* see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 08-06 ii,jj,kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).

06-11 Dansen med det fremmede: Odin Teatret 40th anniversary
Produced by Janica Draisma and Odin Teatret Film, Denmark, 2006, colour, 33 min., various languages with English subtitles (Masters: DVD, image file)
(F.)

06-12 Interview with Julia Varley
Denmark, 2006, colour, 93 min., French (Original: DVD, image file).
(DEST.) Interview by Boriana Ivanova. (22/12/06).

06-13 “Cuban party” in Odin Teatret’s library
Produced by Odin Teatret Film, Denmark, 2006, colour (Originals: miniDV, image file)
(DEST.) 18/08/2006

06-14 Torgeir Wethal’s work presentation
Italy, 2006, Italian, 33 min. (Originals: DVD, image file)
(DEST.)

06-15-a,b Eugenio Barba 70 years birthday – Shot

62
Produced by Odin Teatret Film, Denmark, 2006, Danish, colour, filmed by Claudio Coloberti.
(Originals: MiniDV, DVD, image file)
(DOC.) Documentation realised in Brecht’s House (Svendborg, 13/9/2006). From these materials Coloberti edited 06-09.

06-16-a,b,c,d,e,f,g,h,i Eurasian Theatre University in Ravenna June 2006 – Shot
Produced by Odin Teatret Film, Denmark, 2006, Italian, colour. Filmed by Claudio Coloberti
(Originals: miniDV, DVD, image file).
(DOC.) Documentation realized during the Eurasian Theatre University session held in Ravenna, organized in collaboration with Teatro delle Albe (16-18/6/2006)
a) 62 min., Italian. Presentation by Marco Martinelli; introduction by Eugenio Barba; demonstration by Julia Varley
b) 51 min., Italian. Demonstration by Roberta Carreri, Iben Nagel Rasmussen, Torgeir Wethal, Tage Larsen
c) 17 min., Italian. Conclusions by Eugenio Barba
d) 62 min., Italian. Demonstration by Michele Monetta (first part)
e) 51 min., Italian. Demonstration by Michele Monetta (second part)
f) 76 min., Italian. Demonstration by Teatro Tascabile di Bergamo (first part), introduced by Eugenio Barba
g) 74 min., Italian. Demonstration by Teatro Tascabile di Bergamo (second part)
h) 92 min., Italian. Introduction by Eugenio Barba, final session and speech by Franco Ruffini (first part)
i) 82 min., Italian. Speech by Franco Ruffini (second part) and speech by Nicola Savarese and Francesca Romana Rietti

06-17-a,b,c,d,e,f Eurasian Theatre University in Bologna October 2006 – Shot
Produced by Odin Teatret Film, Denmark, 2006, Italian, colour, filmed by Claudio Coloberti
(Originals: miniDV, DVD, image file).
(DOC.) Documentation realized during the session held at Casa delle Culture e dei Teatri in Bologna, organized in collaboration with Teatro Ridotto (4-5/10/2006)
a) 59 min., Italian. Il Tappeto Volante. Julia Varley’s work demonstration. For The Flying Carpet see also see also 05-06 (Italian, AMAT.), 10-07 (English, DOC.)
b) 93 min., Italian. Lecture by Nicola Savarese (first part)
c) 65 min., Italian. Lecture by Nicola Savarese (second part); Tonino Guerra
d) 49 min., Italian. Meeting between Eugenio Barba and Tonino Guerra
e) 53 min., Italian. Improvisations by Odin Teatret actors (Tage Larsen, Augusto Omolù, Mia Theil Have, Julia Varley, Torgeir Wethal) and the participants
f) 49 min., Italian. Meeting between Eugenio Barba and Tonino Guerra. Documentary editing (Master: DVD, image file).

06-18 Don Giovanni all’Inferno – Performance in Ravenna - shot
Produced by Odin Teatret Film, Denmark, 2006, Italian, colour, filmed by Claudio Coloberti
(Original raw footage: 9 miniDV; Master only for the documentary edition of the performance: DVD, image file).
(DOC.) See 06-04 a,b,c,d,e.

07-01-a,b,c,d,e,f Serendipitet, Symposium at Århus University
Denmark, 2007, colour (Originals: 3 DVCAM, 6 DVDs, image file).
a) 90 min., Danish.
b) 124, min., Danish/English with Ferdinando Taviani’s lecture and Odin Teatret’s work demonstration.
c) 121 min., Danish, including the end of Eugenio Barba’s speech.
d) 94 min., Danish.
e) 136 min., Danish, including Kai Bredholt’s singing improvisation.
f) 140, min. Danish.
(DOC.)

07-02 The Marriage of Medea – Rehearsals
(INT.) Recorded in Bali (12/2007).
For *The Marriage of Medea* see also 08-03 (INT.), 08-04 (DOC., presentation), 09-22 (DOC., presentation).

07-03 *Potlach, il dono*
Produced by Rai, Italy, Italy, 2007, colour, Italian, 30 min. (Master: DVD, image file).
*(TEL.)* Television documentary about Odin Teatret

07-04 Workshop by Roberta Carreri: “The Dance of the Snake and the Horizon of the Voice”

07-05 1st Directors’ Meeting in Brasilia. A Masterclass in Theatre Directing with Eugenio Barba
*(DOC.)* A workshop by Eugenio Barba and Julia Varley. It contains interviews with Eugenio Barba and Julia Varley.

07-06-a,b,c Interviews on ISTA Bonn 1980
Produced by Odin Teatret Film, Italy, 2007, colour, Italian (Originals: MiniDV, DVD, image file).
  a) Interview with Nicola Savarese 03/02/2007 (DVD, image file).
  b) Interview with Ferdinando Taviani 16/02/2007(DVD, image file).
  c) Interview with Franco Ruffini 18/10/2007(DVD, image file).
*(DOC.)* For *ISTA 1980* see also 80-01, 80-02, 80-06, 09-04.

07-07-a,b,c *Itsi Bitsi* in Prague
Produced by Farma v jeskyni, Czech Republic, 2007, colour, English (Masters: 3 DVDs, image files).
  a) *Itsi Bitsi* in English (image file).
  b) Workshop by Iben Nagel Rasmussen (image file).
  c) Opening party, work demonstration and radio interview with Iben Nagel Rasmussen (image file).
*(DOC.)* Iben Nagel Rasmussen was invited by the Czech group Farma v jeskyni.
For *Itsi-Bitsi* see also 92-03 (Danish, DOC.), 95-11 (English, work demonstration), 08-06 r,s,t (SHOT), 08-13 (Spanish, DOC.), 10-14-a,b (Italian, DOC.).

07-08 Workshop by Augusto Omolú at Holstebro ballet school.
Produced by Odin Teatret Film, Denmark, 2007, colour, 28 min. (Originals: Hi8, DVD, image file)
*(DOC.)* The workshop was recorded on an old tape, which also contains fragments from a rehearsal of Don Giovanni all’Inferno (2/03/2006, first act and end of second act, 47 min.).

07-09 Appointment of all Odin Teatret members as honorary associates of the Festa te lu Mieru in
*(DOC.)* Celebration organised by Antonio D’Ostuni (Associazione culturale Festa te lu Mieru) in
Carpignano Salentino to remember Odin Teatret's presence in 1974. The ceremony was attended by
Iben Nagel Rasmussen and local groups.

07-10 *Ester’s Book*
Produced by Odin Teatret Film, Denmark, 2007, colour, 51 min., Danish, filmed by Claudio Coloberti (Master: DVD, image file).
*(DOC.)* About the performance: “When, in 2003, my mother Ester was moved to a residential care home at the age of
85 already suffering from senile dementia, I decided to complete the performance which for some time had existed as an
idea and a draft - a story of her life. In a comfortable but unfamiliar room in a residential care home, mother and daughter sit and talk. With a stubbornness bordering on the tragicomic, the same words and terms are constantly repeated. The dialogue reawakens past experiences, unrealised dreams and plans for the future, which only exists in a world of fantasy. Physical activity is minimal but a diary from the end of the Second World War, a photo album and private film clips from half a century ago reveal different layers of Ester’s life. Music and songs from a distant youth accompany pictures and texts, bringing closer historical changes which shook and marked her generation. The story of my mother is also a reflection on becoming old in present day Denmark, about loneliness and separation. Nobody is born old. It has been my wish to give voice to some of the fragments of my mother’s life which would otherwise have been buried with her. I am Ester’s Book.

Iben Nagel Rasmussen, Holstebro, 2005


For Ester’s Book see also 10-14 c,d (DOC. Italian).

07-11 Pura Desa Ensemble – A Presentation
Produced by Odin Teatret Film, Denmark, colour, 8 min., English (Masters: DVD, image file).

(PROM.) Pura Desa is a Balinese dance group (Gambuh, Topeng, Legong, Baris), who collaborated with Odin Teatret in many projects such as Ur-Hamlet and The Marriage of Medea.

08-01 Andersen’s Dream – A Presentation
Produced by Odin Teatret Film, Denmark, 2008, colour, 18 min., edited by Torgeir Wethal (Masters: mini DVCAM, DVD, image file).

(PROM.) Torgeir Wethal edited materials filmed by Claudio Coloberti and Janica Draisma. For Andersen’s dream see also 03-04 (INT.), 04-02 (SHOT), 04-04 (DOC., excerpts), 05-01 (DOC., excerpts), 06-05 (DOC.), 06-06 (DOC., excerpts), 08-06 a,b (SHOT), 10-14-f,g,h,I (DOC.).

08-02 Las grandes ciudades bajo la luna – The Great Cities under the Moon
Mexico, 2008, colour, 63 min., Spanish (Master: DVD, image file).

(DOC.) For The Great Cities Under the Moon see also 05-05-gg (English, DOC.), 05-03 (Italian, DOC.), 08-06 ff,gg,hh (SHOT), 08-10-c (Spanish, DOC.), 08-11 (Spanish, DOC.), 09-07 (English, DOC.).

08-03 The Batuan Gambuh Kontemporer

(INT.) Rehearsals for The Marriage of Medea.
For The Marriage of Medea see also 07-02 (INT.), 08-04 (DOC., presentation), 09-22 (DOC., presentation).

08-04 Holstebro Festive Week 2008: The Marriage of Medea, Parade
Denmark, 2008, colour, 21min., directed by Klaus Kjeldsen (Master: DVD, image file).

(DOC.) Holstebro, Festive week, 7-15 June 2008.
For The Marriage of Medea see also 07-02 (INT.), 08-03 (INT.), 09-22 (DOC., presentation).

08-05 a-xxx Holstebro Festive Week 2008 – Shot
Produced by Odin Teatret Film, Denmark, 2008, colour, filmed by Claudio Coloberti and Torgeir Wethal. (Originals: 45 miniDV, hard disk, .mp4).

(DOC.)

08-06-a to mm Odin Week 2008 – Shot
Produced by Odin Teatret Film, Denmark, 2008, colour, filmed by Claudio Coloberti and Torgeir Wethal. (Originals: 37 miniDV, Master: hard disk, file mov, file mp4).

a) Andersen’s Dream. Filmed on 5/03/08.
b) Andersen’s Dream. Filmed on 5/03/08. For Andersen’s dream see also 03-04 (INT.), 04-02 (SHOT), 04-04 (DOC., excerpts), 05-01 (DOC., Excerpts), 06-05 (DOC.), 06-06 (DOC., excerpts), 08-01 (PROM.) 10-14 f.g,h,i (DOC)
c) Judith, General shot by stationary camera, 6/03/08.
d) Judith, Lateral shot from left side, 6/03/08.
e) Judith, Lateral shot from right side, 6/03/08. Original: DV For Judith see also 86-03 (INT.), 87-04 (DOC., excerpts), 88-04 (SHOT), 89-01 (DOC., excerpts), 95-13 (DOC. Excerpt), 05-05-hh (DOC), 08-06 II (DOC), 10-13 (interviews), 10-12 (DOC), 10-14-e (DOC.), 12-01 (F.).
f) The Castle of Holstebro, General shot, 8/03/08.
g) The Castle of Holstebro, Close-up, 8/03/08.
h) The Castle of Holstebro, Lateral shot from right side, 8/03/08. Original: miniDV. For The Castle of Holstebro see also 94-11(F) 99-04 (DOC.), 05-05-ff (DOC.)
i) Inside the skeleton of the whale, General front shot, 9/03/08.
j) Inside the skeleton of the whale, General back shot, 9/03/08.
k) Inside the skeleton of the whale, Lateral shot from right side, 9/03/08. Original: miniDV. For Inside the Skeleton of the Whale see also 97-02 (INT.), 98-09 (INT.), 99-05-t (INT.), 05-02 (DOC.), 05-16 (PROM.), 08-06 i,j,k (SHOT), 10-13 (DOC).
l) The paths of thought, Close-up, 10/03/08.
m) The paths of thought, General shot from left, 10/03/08. For The paths of thought see also 92-08 (Norwegian, DOC.), 94-07 (DOC), 94-17 (Eng/Spa, DOC.), 95-11 (English, DOC.), 95-12 (Norwegian, DOC.), 98-10 (Italian, DOC.), 05-05-jj (English, DOC.) 08-06 l,m (SHOT)

n) Text, action, relation, General shot, 10/03/08.
o) Text, action, relation, General shot, 10/03/08. For Text, action, relation see also 05-05-z (English, DOC.), 09-16 (English, DOC.).
p) Eugenio Barba, Street theater demonstration, General shot, 10/03/08.
q) Eugenio Barba, Street theater demonstration, General shot from the left side, 10/03/08.
r) Itsi Bitsi, General shot, 10/03/08.
s) Itsi Bitsi, General shot from the left side, 10/03/08.
t) Itsi Bitsi, General shot from the right side, 10/03/08. Original: miniDV For Itsi Bitsi see also 92-03 (Danish, DOC.), 95-05 (English, work demonstration), 07-07 (English, DOC.), 08-13 (DOC),10-14-a,b (Italian, DOC.).
u) Faces of a barter, 11/03/08.
v) White as Jasmin, General shot, 11/03/08.
w) White as Jasmin, General shot from the left side, 11/03/08.
x) White as Jasmin, General shot by stationary camera, 11/03/08. For White as Jasmine see also 05-05-ii (English, DOC.), 05-12 (English, DOC.), 08-06 r,s,t (SHOT), 08-10 d (DOC)
y) Salt, General shot, 11/03/08.
z) Salt, Lateral shot from left side, 11/03/08.

aa) Salt, Lateral shot from right side, 11/03/08.
bb) Salt, shot from behind the curtain, 11/03/08. For Salt see also 01-07 (INT.), 02-01 (INT.), 04-01 (AMAT.), 04-14 (DOC.), 05-05-cc (DOC.), 08-08 (INTERVIEW), 11-12 (PROM.)

c) Letter to the wind, General shot, 12/03/08.
d) Letter to the wind, Lateral shot from left side, 12/03/08.

e) Letter to the wind, Lateral shot from right side, 12/03/08.

ff) The Great cities under the moon, General shot by stationary camera, 12/03/08.

gh) The Great cities under the moon, Lateral shot from left side, 12/03/08. For The Great Cities Under the Moon see also 05-05-gg (English, DOC.), 05-03 (Italian, DOC.), 08-02 (Spanish, DOC.), 08-10c (DOC), 08-11 (Spanish DOC.), 09-07 (English, DOC.).

ii) Ode to Progress, General shot by stationary camera, 13/03/08.
jj) Ode to Progress, Lateral shot from left side, 13/03/08.

kk) Ode to Progress, Lateral shot from right side, 13/03/08. For Ode to Progress see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 06-10(DOC), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.), no date (PROM.).

ll) Judith, version edited from Odin Week 2008 materials. Master: DVD For Judith see also 86-03 (INT.), 87-04 (DOC., excerpts), 88-04 (SHOT), 89-01 (DOC., excerpts), 95-13 (DOC., excerpts), 05-05-hh (DOC.), 08-06 c,d,e (SHOT), 10-12 (DOC.), 10-13 (interviews), 10-14-e (DOC.), 12-01 (F.).

mm) Faces of a barter (u), edited version from materials filmed during the 2008 Odin Week. Masters: DVD, image file. (DOC.)
08-07 Interview with Eugenio Barba: ‘Dramaturgia e Direçao’
Produced by Fit, Brazil, 2008, colour (Master: DVD missing).
(DOC.)

08-08 Black/North Seas 2008, including an interview with Roberta Carreri
Produced by Black North Seas, colour, 8 min., English/French (Master: DVD, image file).
(DOC.) Containing an interview with Roberta Carreri about Salt.
For Salt see also 01-07 (INT.), 02-01 (INT.), 04-01 (AMAT.), 04-06 (DOC.), 05-05-cc (DOC.), 08-06 y,z,aa,bb (SHOT), 11-12 (PROM.)

08-09 Barter In Tetecala – “Los Peregrinos De Quetzalcoatl”
Produced by Brujo productions, Mexico, 2008, colour, 104 min., Spanish (Master: DVD, image file).
(DOC.) Barter realised during the Festival Teatro y Memoria, with Kai Bredholt and Iben Nagel Rasmussen. Containing interventions and interviews with Iben Nagel Rasmussen and Kai Bredholt.

08-10-a,b,c,d Odin Teatret in Peru
Peru, 2008, Spanish (Masters: 4 DVDs, 4 image files).
 c) Eugenio Barba’s conference 20/11/2008 – third part, 95 min., Spanish, including the performance Las Grandes Ciudades bajo la Luna (The Great Cities Under the Moon), Spanish.
 For The Great Cities Under the Moon see also 05-05-gg (English, DOC.), 05-03 (Italian, DOC.), 08-02 (Spanish, DOC.),08-06 ff,gg,hh (SHOT), 08-11 (Spanish DOC.), 09-07 (English, DOC.).
 d) Blanca como el jazmin (White as Jasmine), colour, 61 min., Spanish. For White as Jasmine see also 05-05-ii (English, DOC.), 05-12 (English, DOC.), 08-06 r,s,t (SHOT), 08-10 d (DOC)
(DOC.)

08-11 Las grandes cuidades bajo la luna (The great cities under the Moon)
Spanish, filmed in Sevilla, 18/10/2008, colour, 65 min. (Originals: miniDV, DVD, image file).
For The Great Cities Under the Moon see also 05-05-gg (English, DOC.), 05-03 (Italian, DOC.), 08-02 (Spanish, DOC.), 08-06 ff,gg,hh (SHOT), 09-07 (English, DOC.).
(DOC.)

08-12a-b Poesi på en Torsdag – Poetry on a Thursday
(Original: 2 miniDV, DVD, image file). Danish, 2008, Denmark.
Poetry on a Thursday is a regular evening event in Holstebro which gives people the opportunity of meeting contemporary Danish poets. These evenings, at which the invited poet reads his or her own poems, happen three times in the spring - February, March and April - and three times in the autumn - September, October and November - on the first Thursday of the month in question. This event involves other activities such as musical interludes by Odin Teatret’s House Orchestra as well as other musicians and orchestras, the reading of the winning poem from the Poem of the Month competition, readings from The Rubâijât by Omar Khayyám in Farsi and other languages, the reading of a favourite poem by a well-known Holstebro personality, an essay about the poet of the evening, the sale of books of poetry and, last but not least, the serving of the Wine of the Month to the audience. Poetry on a Thursday usually takes place at the newly restored Knudsen’s theatre on Holstebro’s central pedestrian precinct. It is organised by Odin Teatret in collaboration with Holstebro Gymnasium and HF (High School), Holstebro Bibliotek (library), Holstebro Musikteatret, Arnold Busck bookshop, Holstebro Education Centre and Holstebro Kunstmuseum (Museum of Art). It enjoys the support of the Municipality of Holstebro and the Danish Arts Council and Literature Centre. A glass of wine is included in the ticket price.
(DOC.)
08-13 Itsi Bitsi
Spanish, filmed in Sevilla, 18/10/2008, colour, 65 min. (Originals: miniDV, DVD, imagefile).
For Itsi Bitsi see also 92-03 (Danish, DOC.), 95-05 (English, work demonstration), 07-07 (English, DOC.), 08-06 r,s,t (SHOT), 10-14-a,b (Italian, DOC.).
(DOC.)

08-14-a,b Interviews with Torgeir Wethal, Claudio Coloberti, Roberta Carreri, Tage Larsen, Else Marie Laukvik
(Original: 2 miniDV, 2 DVDs, 2 image files).
(DOC.) Filmed in Odin Teatret’s ‘klipperum’ by Matteo Stiffanelli.

08-15 Ode to progress
Produced by Odin Teatret Film, Denmark, Danish, 2008, colour, 55 min. (Originals: MiniDV, DVD, image file).
(DOC.) 7-11-2008. For Ode to Progress see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 06-10 (presentation), 08-06 ii,jj,kk (SHOT), 09-01 (DOC.) 10-02 (DOC.), no date (PROM.).

08-16 Interview with Eugenio Barba
Produced by Associazione Asia, Italy, 2008, colour, Italian, 60 min. (Master: DVD, image file)
(DOC.) Interview given in Pontedera (Italy) in November 2008.

08-17 Augusto Omolú’s workshop in Turin with guests of the care home “Bricca”, in the frame of the project “Lo splendore delle età” by CRUT (Centro Regionale Universitario per il Teatro) in collaboration with Odin Teatret.
Produced by Odin Teatret, Denmark, 2008, colour, 57 min., Italian and Portuguese. (Masters: DVD, image file).

08-18-a,b Odin Teatret's external and internal premises with staff at work
Denmark, 2008, colour, 40 min., ambient sound, filmed by Matteo Stiffanelli. External and internal premises of the theatre (a) Eugenio Barba, Torgeir Wethal, Claudio Coloberti and Francesca Romana Rietti working on a film project in the editing room of the archives; Else Marie Laukvik introducing Odin Teatret to a group of students; Eugenio Barba meeting a group of students (b).
Denmark, 2008, colour (Originals: 2 miniDV, 2 DVDs, image file).
(DOC.)

09-01 Ode to Progress
Denmark, 2009, colour, 54 min., Danish, filmed by pelle Henningsen (Original: DVD, image file).
(DOC.) The performance was held in Idom, Denmark, 19/10/2009.
About the performance: it is the Carnival of a foreign country, distant yet close. The actors in this Carnival are the emissaries of a hidden people, stately, funny, grotesque, sometimes sarcastic, sometimes sorrowful. We host them in our streets and squares, in the theatres and the institutions that make us civilised. This Carnival doesn’t pretend to believe in civilization. It makes us laugh. But it is a type of laughter that confines with tears and evokes tears when least expected. The Carnival shows human and animal masks, marionettes and skulls, skeletons and rag dolls. It starts with a procession and alternates scenes with music and dances, figures like the actors of past times entering a village. They exhibit a tame bear, Harlequin, the Queen of Saba, a man-woman and Our Lady of Death who steals children just as children catch butterflies and happily torment them. There is also an old monk, solitary, haughty, sad as an inquisitor and vulgar as a corrupt saint. “Human beings are not like this!” thinks the Hunter, who runs into this Carnival during one of his safaris. To compose this Ode, Odin Teatret has deformed some precious scenes from its past repertoire. In other words: the actors have loved and respected it until blasphemy. Carnival. Actors: Kai Bredholt, Roberta Carreri, Jan Ferslev, Tage Larsen, Augusto Omolú, Iben Nagel Rasmussen, Julia Varley, Frans Winther, Torgeir Wethal. Scenic space and costumes: Odin Teatret. Dramaturgy and directing: Eugenio Barba. First performance: Holstebro, May 1997.
For Ode to Progress see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 06-10 (presentation), 08-06 ii,jj,kk (SHOT), 08-15 (DOC.), 10-02 (DOC.), no date (PROM.).

09-02 Theatre as Interference
Denmark 2009, colour, 90 min. (Originals: 2 miniDV, 1 DVD, image file).
(DOC.) Vemb, 19/03/2009. Transformation is an activity that reaches beyond usual theatrical spaces and conventions. It aims at the transformation of a whole milieu - a school or any other institution, a parish, a neighbourhood or a village. TRANSFORMANCE presupposes the practice of theatre as interference, as a factor upsetting the usual daily dynamics and relationships. In TRANSFORMANCE theatre uses its manifold knowledge to free latent energy in a milieu and bring about a constellation of unexpected collaborative bonds. It is a total use of a theatre’s know-how concerning expressive communication, nonverbal information, contact and the building of relationships, physical presence and decisional skill, participation and group dynamics, tacit knowledge and its transmission, ideoplastic processes (the capacity to transform thoughts and feelings into disciplined actions and reactions), artistic and practical targeting, intercultural collaboration, planning, realisation, management and networking.

09-03-a,b,c,d,e,f The First Stone: A Banquet for Ludwik Flaszen and Jerzy Grotowski
Produced by Odin Teatret Film, Denmark, 2009, colour, English (Originals: 6 miniDV, 2 Dv by stationary camera. There are also 6 DVD copies and image files of the miniDV: 09-03a, 09-03b, 09-03c, 09-03d, 09-03e, 09-03f).
(DOC.) 20-21/02 2009, held at Odin Teatret. In the frame of the Grotowski Year, Odin Teatret celebrates the 50 years from the foundation of Grotowski Theatre Laboratory. For other films about the relationship between Odin Teatret and Grotowski, see 71-02, 71-04, 72-02, 75-02, 09-08, 09-09, 10-15.

09-04-a,b Interview on ISTA Bonn 1980
Produced by Odin Teatret Film, 74 min. (Originals: 2 miniDV, DVd, image file).
(DOC.) Interview with Jean Marie Pradier. For ISTA 1980 see also 80-01, 80-02, 80-06, 07-06.

09-05 Teatro y Memoria. Taller: Festival Internacional
Produced by Brujo productions, Spanish (Master: DVD, image file).

09-06-a,b,c,d Ur-Hamlet
Wrocław, Poland, 2009, filmed by Claudio Coloberti (Originals: 4 miniDV, 2 DVDs, 2 image files).
(DOC.) After the first production of Ur-Hamlet (2006), a new version of the performance was realised in Wroclaw (filmed on 16-17/06/2009). For Ur-Hamlet see also: 04-12 (SHOT), 05-07-r (INT.), 06-01 (SHOT), 06-02 (PROM.), 06-03 (PROM.), 10-06 (F.).

09-07-a,b The Great Cities under the Moon
Wrocław, Poland, 2009, filmed by Claudio Coloberti (Originals: 2 miniDV, DVD, image file).
(DOC.) Performance held in Wroclaw (17/06/2009).
For The Great Cities Under the Moon see also 05-05-gg (English, DOC.), 05-03 (Italian, DOC.), 08-02 (Spanish, DOC.), 08-06 ff,gg,hh (SHOT), 08-10-c (Spanish, DOC.), 08-11 (Spanish, DOC).

09-08 Grotowski Institute/Odin Teatret: Ceremony for the rights of “Towards a Poor Theatre”
Wrocław, Poland, 2009, colour (Original: MiniDV, DVD, image file).
For other films about the relationship between Odin Teatret and Grotowski, see 71-02, 71-03, 71-04, 72-02, 75-02, 09-03, 09-09, 10-15.

09-09 Grotowski at Odin Teatret
(INT.) The video is a fragment from 71-02 filmed on the occasion of The First Stone: A Banquet for Ludwik Flaszen and Jerzy Grotowski, held at Odin Teatret. In the frame of the Grotowsky Year, Odin Teatret celebrates the 50 years from the foundation of Grotowski Theatre Laboratory.
For other films about the relationship between Odin Teatret and Grotowski, see 71-02, 71-03, 71-04, 72-02, 75-02, 09-03, 10-15.

09-10-a,b Lorca eran todos – Fragments + Rehearsal
Denmark, 2009, colour, Italian.
(INT.) A performance directed by Torgeir Wethal and Raul Iaiza (Teatro La Madrugada, Milan, Italy) with Roberta Secchi (Teatro la Madrugada, Milan, Italy).
 a) Fragments (Original: DVD, image file)
b) Rehearsal (Original: MiniDV, DVD, image file).

09-11 Killing Time – Open Rehearsal
Produced by Odin Teatret Film, Denmark, 2009, colour, without spoken text, filmed by Claudio Coloberti (Original: MiniDV, DVD, image file).

09-12 Vegetable Collection for Minestrone
Project by Kai Bredholt in the town of Holstebro (Original: MiniDV, DVD, image file).

09-13 a,b Poesi på en torsdag
(Originals: 2miniDV, DVD, image file). Danish, Denmark, 2009
(ROC.) 03/09/2009.

09-14 Roberta Carreri’s Workshop: final presentation
Denmark, 2009, colour, 65 min., English (Original: DVD ntsc, image file).
(ROC.) January 2009.

09-15-a,b,c,d Roberta Carreri’s Workshop
Denmark, 2009, English, colour (Originals: MiniDV, DVD, image file).
a, b) (DOC.) Training 14/12/2009.
c, d) (DOC.) Final demonstration 18/12/2009 (DVD, image file).

09-16-a,b Dialogue between two Actors
Denmark, 2009, colour, 120 min., English (Original: MiniDV, DVD, image file).
(INT.) Filmed in Odin teatret’s black room (16/12/2009).
For Dialogue between two Actors see also 05-05-aa (English, DOC.).

09-17a-h Oral Sources on Training – Shot
Denmark, 2009, Colour, Italian/English (Originals: 39 miniDV, 4 Dv; 8 .mp4).
A project by Mirella Schino and Claudio Coloberti. Interviews with all Odin Teatret’s actors about the training. See also 11-06 (interview with Eugenio Barba). The footage was filmed by 3 cameras: 1 stationary camera and 2 moving cameras (shot/reverse shot).
09-18 “Eugenio Barba Ekspresja Drzewa”: Interview with Eugenio Barba
Produced by TVP Kultura, Poland, 2009, colour, 25 min., (Master: DVD, image file).

09-19-from a) to k) The Chronic Life – Rehearsals
Produced by Odin Teatret Film, Denmark, 2009, colour (Originals: miniDV and DVCAM).

a) 14/05/2009, væksthus (The Danish word væksthus means greenhouse; in Odin Teatret's terminology it indicates the morning training) first part (MiniDV, image file).
b) 14/05/2009, væksthus second part (MiniDV, image file).
c) 26/05/2009, runthrough from right (DVCAM, image file).
d) 26/05/2009, runthrough from left (DVD, image file).
e) 12/10/2009, væksthus (MiniDV, image file).
f) 13/10/2009, væksthus second part (miniDV, image file).
g) 13/10/2009, væksthus first part (miniDV, image file).
h) 15/10/2009, runthrough side 1, first part (miniDV, image file).
i) 15/10/2009, runthrough side 2, first part (miniDV, image file).
j) 15/10/2009, runthrough side 1, second part (miniDV, image file).
k) 15/10/2009, runthrough side 2, second part (miniDV, image file).

(INT.) For The Chronic Life see also 10-01 (INT.), 11-01 a,b,c,d (INT.), 11-17a,b (INT.), 13-02 (S.).

The Chronic Life is dedicated to Anna Politkovskaya and Natalia Estemirova, Russian writers and human right activists, murdered by anonymous thugs in 2006 and 2009 for their opposition to the Chechnyan conflict.

CHARACTERS: a Black Madonna, the widow of a Basque officer, a Chechnyan refugee, a Rumanian housewife, a Danish lawyer, a rock musician from the Faroe Islands, a Colombian boy searching for his father disappeared in Europe, an Italian street violinist, two mercenaries. The Chronic Life takes place simultaneously in different countries of Europe in 2031, after the third civil war. Individuals and groups with different backgrounds come together and challenge each other driven by uprooting war and unemployment. A boy arrives from Latin America in search of his father who has inexplicably disappeared. "Stop searching for your father" people tell him while escorting him from door to door. It is neither knowledge nor innocence that saves the boy. A new ignorance helps him to discover his door. Amid the bewilderment of all of us who no longer believe in the unbelievable: that just one victim is worth more than any value. More than God.

Actors: Kai Bredholt, Roberta Carreri, Jan Ferslev, Elena Floris, Donald Kitt, Tage Larsen, Sofia Monsalve, Fausto Pro, Iben Nagel Rasmussen, Julia Varley.


First performance: Holstebro 12 September 2011
Production: Nordisk Teaterlaboratorium (Holstebro), Teatro de La Abadía (Madrid), The Grotowski Institute (Wroclaw)

09-20 A Song and a Glass for Tony D’urso
Denmark, 2009, colour, 8 min. (Master: DVD, image file).

(INT.) During the rehearsals for the new performance The Chronical Life, Odin Teatret commemorated the photographer Tony D’Urso.

09-21 Danish Tv Programme about Odin Teatret
Produced by Tv2, Denmark, 2009, colour, 21 min., Danish (Master: DVD, image file).

(TEL.) Reportage about Odin Teatret, including fragments from the performances and interviews with Eugenio Barba and the actors (21/05/2009).

09-22 The Marriage of Medea
Denmark, 2009, colour, 26 min., directed by Janica Draisma (Masters: DVD, image file).
The Marriage of Medea is the result of Odin Teatret’s lasting interest in acting traditions. Odin Teatret, whose actors are of different nationalities, has since 1966 organised various working sessions and seminars on the actor's technique. It began with the research practised by Jerzy Grotowski, Etienne Decroux, Jacques Lecoq, Dario Fo, Jean-Louis Barrault, Joseph Chaikin, Judith Malina and Julian Beck. Since the early 1970s, Odin Teatret has involved in this activity Javanese and Balinese ensembles and artists (Sardono, I Made Pasek Tempo, I Made Bandem, I Made Djimat), Japanese Noh, Kyogen, Kabuki and Shingeki theatre (Hisao and Hideo Kanze, Mannojo and Kosuke Nomura, Sawamura Sojuro, Shuji Terayama) and India's main classical forms of theatre-dance: Kathak, Bharatanatyam, Odissi, Chhau and Kathakali. In addition to the chance to see these striking Asian artists performing, these seminars were an opportunity to get acquainted with the principles of their style and technical knowledge. ISTA, International School of Theatre Anthropology, founded in 1979, broadened the scope of this research and has grown in symbiosis with Odin Teatret. ISTA is an itinerant intermittent “university” characterised by a technical exchange between regularly returning artists and scholars of different genres and nationalities. In this “performers’ village”, they compare and analyse the technical foundations of their styles in sessions lasting from two weeks to two months. From 1980 to 2005, fourteen ISTA sessions have taken place in Europe and Latin America. All of them ended with a Theatrum Mundi performance with musicians and performers from different cultures. It is this tradition of Theatrum Mundi that The Marriage of Medea keeps alive. The rehearsals took place in December 2007 and April 2008 in Bali and had their final phase in Holstebro in May and June 2008. On stage: Ni Made Partini Tage Larsen, Julia Varley, Augustine Omolu, I Wayan Bawa, Cristina Wistari Formaggia, For The Marriage of Medea see also 07-02 (INT.), 08-03 (INT.), 08-04 (DOC., presentation).

09-23 Funeral of Inger Landsted at Holstebro Church
30 min., 04/03/2009 (Original: MiniDV, DVD, image file).

(INT.) Inger Landsted worked as a nurse in Holstebro and was a theatre lover (she was a member of a local amateur theatre group). After seeing Ornitolíene in Viborg she contacted Kai K. Nielsen, the mayor of Holstebro, and Jens Johansen, director of the townhall, and proposed to invite Odin Teatret to reside in Holstebro. Odin Teatret’s actors intervened in the funeral in their street characters’ costumes.

09-24 Odin Teatret’s Open House
Produced by Odin Teatret Film, Denmark, 2009, colour (Originals: MiniDV, DVD, image file) (DOC.)

09-25-a,b Training with Tage Larsen and Else Marie Laukvik
Produced by Odin Teatret Film, Denmark, 2009, colour (Originals: 2 miniDV, DVD, image file) (DOC.)
a) Training with Tage Larsen, first part
b) Training with Tage Larsen second part/ training with Else Marie Laukvik

09-26 (Meta+morph) - rehearsal
Produced by Odin Teatret Film, Denmark, 2009, colour (Originals: MiniDV, DVD, image file) (DOC.) Manuel Ramos’ materials for the performance directed by Else Marie Laukvik
See also 10-24.

09-27 En el Odin Teatret
Produced by Beca de Gestion y Produccion Iberescena, Denmark/Colombia, 2009, colour, Spanish, 22 min., directed by Emilce Gonzalez. (Master: DVD, image file).

(F.) A documentary about Odin Teatret, including interviews with the actors and fragments from the performances.

09-28 Ezra
(DOC.) Filming of the performance directed by Frans Winther at Takkelloftet Operaen Holmen, Denmark, 24 April 2009, colour, 80 min. (Master: DVD, image file). For Ezra see also 05-04 (DOC.).
Pour Ariane de la part de l’Odin
Produced by Odin Teatret Film, Denmark, colour, 2 min., 2009, French (Masters: DVD, image file).
(INT.) Odin Teatret’s tribute to Ariane Mnouchkine for her 70th birthday.

Lady Swettenham
Produced by Odin Teatret Film, Denmark, colour, 52 min., 2009, English (Masters: DVD, image file).
(DOC.) A performance with Sabera Saik (Masakini Theatre Company, Malaysia) directed by Tage Larsen.

Andersen’s Dream backstage nightshot – March 2009
Produced by Odin Teatret Film, Denmark, colour, 150 min., 2009 (Masters: 3 miniDV, DVD, image file).

The Chronic Life – Rehearsals
Produced by Odin Teatret Film, Denmark, 2010, colour (Originals: 2 Hi8, 16 miniDV).
(a) 26/02/2010, materials (miniDV).
(b) 10-11/05/2010, materials (miniDV).
(c) 11/05/2010, materials first part (miniDV).
(d) 11/05/2010, materials second part (miniDV).
(e) 13-14/05/2010, materials (miniDV).
(f) 17-18/05/2010, materials (miniDV).
(g) 20/05/2010, runthrough side 1 (Hi8, DVD, image file).
(h) 20/05/2010, runthrough side 2, first part (MiniDV, image file).
(i) 20/05/2010, runthrough side 2, second part (MiniDV).
(j) 11/10/2010, runthrough (miniDV, image file).
(k) 12/10/2010, runthrough side 1 (miniDV, image file).
(l) 12/10/2010, runthrough side 2 (miniDV, image file).
(m) 13/10/2010, materials first part (miniDV).
(n) 13/10/2010, materials second part (miniDV).
(o) 14/10/2010, materials third part (miniDV).
(p) 5/11/2010, runthrough side 1, first part (miniDV, image file).
(q) 5/11/2010, runthrough side 1, second part (miniDV, image file).
(r) 5/11/2010, runthrough side 2 (Hi8, DVD, image file).

(INT.) For The Chronic Life see also 09-19 (INT.), 11-01 a, b, c, d (INT.), 11-17 a, b, 13-02 (S.).

Ode to Progress
Denmark, 2010, colour, 53 min., Danish, filmed by Claudio Coloberti (Originals: miniDV, DVD).
(DOC.) The performance was held in Ringkøbing, Denmark (12/05/2010). Version of the performance without Torgeir Wethal.
For Ode to Progress see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 06-10 (presentation), 08-06 ii,jj,kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), no date (PROM.).

Inside the Skeleton of the Whale
Denmark, 2010, colour, 53 min., English/Danish, filmed by Claudio Coloberti (Originals: miniDV, DVD, image file).
(DOC.) Performed in Odin Teatret’s red room (1/03/2010). Version of the performance without Torgeir Wethal.
For Inside the Skeleton of the Whale see also 97-02 (INT.), 98-09 (INT.), 99-05-t (INT.), 05-02 (DOC.), 05-16 (PROM.), 08-06 i,j,k (SHOT).

“Storie”: Odin Teatret
Produced by Rai, Italy, 2010, colour, 8 min., Italian (Master: DVD, image file).
(TEL.) A program of the Italian television (31/10/2010) about the Odin week and Odin Teatret's history, including an interview with Roberta Carreri and Eugenio Barba.

10-05 a,b
Conference and Workshop by Eugenio Barba and Julia Varley in Saint-Brieuc (France): “Le specificité théâtral: l’action vivante de l’acteur” – Shot and Montage
Produced by AMF, France, 2010, colour, French.
a) 1,2,3,5 390 min., (Originals: 5 DVDs, image files).
b) 150 min., montage from a) (Master: 1 DVD broken).
(DOC.)

10-06 Ur-Hamlet
Produced by Odin Teatret Film, Denmark, 2010, colour, 68 min., English, directed by Claudio Coloberti (Masters: DVD, image file).
(F.) The edited film version of the complete performance.
Ur-Hamlet is a performance by Eugenio Barba based on Vita Amlethi by Saxo Grammaticus (1200 A.D.). Saxo, the monk, unearths Hamlet’s skeleton from the basements of the castle, evokes his life and interprets it in Latin. He addresses the spectators in this archaic and defunct language, unveiling and commenting the vile intentions of the characters and of their deeds. He wanders through the performance, is at the centre of the action, identifies himself with its development and struggles to avoid its uncontrollable events, seeking a way of escape. The bare space is lightened by torches that can be both portable and fixed to the ground. These moving flames modulate the intensity of the actions and the perception of the space. The actors move amidst a labyrinth of torches, they carry them and use them to underline - as in a painting by Rembrandt - the fragment of a scene or a detail. The stage action follows Saxo’s storyline, punctuated by Hamlet’s outbursts of folly. Moments of indolence are interspersed with frantic crises, while assassins or credulous accomplices run after Hamlet to interpret his behaviour. At times, the whole reality becomes a delirium. The events take place in a castle which is besieged not by the Other World and its ghosts, but - much more concretely - by the outside and its subsoil. From the subsoil rats emerge, carriers of plague. These enemies of the human race surface as miasmas from the dark and underground layers of an orderly society. Invaders are expected from the outside. Up to now, wretched and hungry people have been arriving, looking for refuge. Are they going to be contaminated by the plague or are they its carriers? The castle’s dwellers get rid of them methodically yet without anger: a mere territorial cleansing operation. In the cemetery, a few graves are always open in readiness. The gravediggers try to keep order in this kingdom in which lethal forces scurry around. While corpses burn and the mad night of revenge seems ended, Hamlet, as in a solitary prayer or a hymn of war, proclaims new rules invoking the name of his father. It is not his father’s ghost that appears, but a child, ready to fight for his New Order.

On Stage: Akira Matsuji (Japan), Yalan Lin (Taiwan), Ni Nyoman Tjandri, I Wayan Bawa, Ni Wayan Sudiani and 30 performers and musicians from the Gambuh Desa Batuan Ensemble (Bali): I Ketut Buda Astra, I Ketut Lida, I Ketut Sandi, I Ketut Suwana, I Ketut Karwan, I Made Budiana, I Made Merta, I Made Renanta, I Made Suamba, I Made Suteja, I Made Lesit, I Nyoman Doble, I Nyoman Suwida, I Wayan Bawa, I Wayan Kader, I Wayan Marca, I Wayan Martawan, I Wayan Naka, I Wayan Purnawan, I Wayan Rawa, I Wayan Suamba, Ida Bagus Made Kertayasa, Ni Kadek Ariantini, Ni Luh Anik Windsasari, Ni Made Partini, Ni Made Srimpi, Ni Nyoman Juniati, Ni Nyoman Tjandri, Ni Wayan Nugini, Ni Wayan Phia Widari Eka Tana, Ni Wayan Sudiani, Milvia Terenzi, Pino Confessa (Bali), Brigitte Cirla (France), Augusto Omolù and Cleber da Paixão (Brazil), Annada Prasanna Pattanaik (India), Magnus Errboe (Denmark), Odin Teatret (Denmark), and the Foreigners’ Chorus (52 performers from 22 countries): Aerae Jeong (South Korea), Agnieszka Masternak, Agnieszka Sosnowska (Poland), Alberto Martinez Guinaldo (Belgium), Aleksandra Marzec (Poland), Alessandro Curti (Italy), Alvaro Iván Hernández Rodríguez (Colombia), Ana Laura López Morales (Mexico), Andrea De San Juan Hazen (Spain), Antonello Motta (Italy), Bruna Longo (Brazil), Carlos Carmona (Mexico), Carolina Paola Balduzzi (Argentina), Christina Kyriazidi (Greece), Da mian Borowiec (Poland), Dawid Gudel (Poland), Deise Nunes (Brazil), Devrim Evin (Turkey), Dominique Serena Antignano (Italy), Edyta Kutrnik (Poland), Ewa Piotrowska (Poland), Felipe Vergara (Colombia), Francesca Guillén (Mexico), Francisco Villicaña Maldonado (Mexico), Giuseppe Leonardo Bonifati (Italy), Isabela Paes (Brazil), Isadora Pei (Italy), Juliana Zancanaro (Brazil), Linda Cunningham (Ireland), Liza Urbanová (Czech Republic), Loren O’Dair (Great Britain), Luciana Martuchelli (Brazil), Magdalena Ptasznik (Poland), Małgorzata Gajdemska (Poland), Marcelo Gomez Miguel (Brazil), Michał Dawidowicz (Poland), Monserrat Montero Cole (Costa Rica), Pawel Leszczynski (Poland), Piotr Filonowicz (Poland), Rachael Lindsay (Ireland), Roberto Aldorasi (Italy), Sofija Ristevska (Macedonia), Soon-Heng Lim (Malaysia), Stefan Adamski (Poland), Stephanos Regueros Savvides (Cyprus), Steve Rice-Khan (Great Britain), Thadd McCuade (USA), Vanna Kärörs (Sweden), Wioletta Farkowska (Poland), Wout van Tongeren (The Netherlands),...
Yuval Dishon (Switzerland), Zofia Dworakowska (Poland). **Music:** Composed and arranged by Frans Winther; classical Balinese and Indian songs. **Scenic space:** Luca Ruzza. **Costumes:** Jan de Neergaard and Odin Teatret. **Light design:** Luca Ruzza and Odin Teatret. **Sound:** Jørgen Lindholm. **Production director:** Anne Savage. **Production assistant:** Luciana Bazzo. **Photos:** Claudio Coloberti. **Poster:** Luca Ruzza. **Programme:** Rina Skeel. **Technicians:** Fausto Pro, Donald Kitt, Hans Kobberø. **English translation:** Judy Barba. **Director's assistants:** Julia Varley, Ana Woolf, Anna Stigsgaard. **Administrative director:** Søren Kjems. **Litterary advisor:** Nando Taviani. **Dramaturgy and director:** Eugenio Barba. **Produced by:** Odin Teatret, Hamlet Sommer, the Municipality of Elsinore, Ravenna Festival, KIT - Copenhagen International Festival and the Grotowski Institute, Poland. **With the support of:** Danish Arts Council - Centre for Performing Arts, Kulturministeriets Provinspulje, Counties of Ringkjøbing and Frederiksborg, the Municipalities of Holstebro, Lemvig, Struer, Thyboron/Harboøre, Thyholm, Ulfborg/Vemb and Vinderup, The Japan Foundation.

For **Ur-Hamlet** see also: 04-12 (SHOT), 05-07-r (INT.), 06-01 (SHOT), 06-02 (PROM.), 06-03 (PROM.), 09-06 (DOC.).

**10-07-a,b** The Flying Carpet
(Originals: 2 miniDV, DVD, image file).

**10-08-a,b,c** Sancho Panza e Non Chisciotti (Sancho Panza and Not Chisciotti) – Rehearsals
Produced by Odin Teatret Film, Denmark, 2010, colour (Originals: 3 miniDV, 2 DVDs, image files).
a) & b) 30/01/2010 at Odin Teatret.
c) 16/03/2010 at Odin Teatret.

**10-09** Quasi Orpheus – The actor musician
Produced by Odin Teatret Film. Denmark, 2010, colour (Originals: miniDV, DVD, image file).

**10-10-a,b,c,d** Poesi på en torsdag
Produced by Odin Teatret Film, Denmark, 2010, colour (Originals: 4 miniDV, 2 DVDs, image files).

**10-11-a,b,c,d** Workshop by Tage Larsen
Produced by Odin Teatret Film, Denmark, 2010, colour (Originals: 4 miniDV and 1 DVD, image file containing the final demonstration).

**10-12** Eugenio Barba and Mirella Schino commenting Roberta Carreri’s Training 1986
Produced by Odin Teatret Film, Denmark, 2010, colour, 53 min., Italian, filmed and edited by Claudio Coloberti (Master: DVD, image file; Original: miniDV see 09-17).

(10-13-a,b,c,d,e,f,g) Roberta Carreri’s training from 1986 refers strictly to the process which led to the performance Judith.

For Judith see also 86-03 (INT.), 87-04 (DOC., excerpts), 88-04 (SHOT), 89-01 (DOC., excerpts), 95-13 (DOC. Excerpt), 05-05-hh (DOC.), 08-06 c,d,e (SHOT), 08-06 ll (DOC.), 10-13 (interviews), 10-14-e (DOC.), 12-01 (F.).

10-14-a,b,c,d,e,f,g,h,i Odinn Teatret in Milan
Produced by Odin Teatret Film, Italy, 2010 (Originals: 7 miniDV)

a,b) Itsi Bitsi, Italian.

(10-16-a,b,c,e) Eugenio Barba interviews Ludvik Flaszen about Jerzy Grotowski
Produced by Odin Teatret Film, Poland, 2010, colour, 160 min., Italian, filmed by Julia Varley (Originals: 2 miniDV a) first part, b) second part, 1 DVD, image file c) containing the complete interview).

(1) Realised in Ludvik Flaszen’s house in Wroclaw.

For other films about the relationship between Odin Teatret and Grotowski, see 71-02, 71-03, 72-02, 75-02, 09-03, 09-08.
c) Eugenio Barba’s conference translated by Georges Banu, second part, 20 min. (DVD, iamge file)

**10-17 Corporeal Mime – Demonstrations by Yves Lebreton**
Produced by Odin Teatret Film, Denmark, 2010, colour, 86 min. Directed by Torgeir Wethal; assistant director: Gisela Pélisson; photographers: Roald Pay and Peter Berg; editing: Claudio Coloberti and Torgeir Wethal; sound: Per Meinersten; script girl: Åsel Storsein; actor: Yves Lebreton. (Masters: DVCAM, DVD, image file).

(F.) Yves Lebreton, who is featured in this film, was Etienne Decroux’s pupil for four years in Paris. He shows, in two parts (Basic Technique and Acts and Figures), the training programme of the famous French mime. At the end of the film Yves Lebreton gives, in the form of short performances, examples of his own subsequent development from Decroux’s style into what he calls “Abstract Mime”.

**10-18-a,b,c Torgeir Wethal’s funeral**
Produced by Odin Teatret Film, Denmark, 2010, colour, various languages (Originals: 3 miniDV, DVDs, image files).


a) Ceremony in the church
b) Memorial meeting at Odin Teatret
c) Roberta Carreri, private

**10-19-a,b,c,d,e,f,g,h,i La tradición de la duración: 130 años de teatro (The tradition of duration)**
Produced by Festival Internacional de las Artes, Costa Rica, 2010, colour Spanish (Master: 8 DVDs, image files).

(DOC.) Meeting between Odin Teatret, La Candelaria, Yuyachkani. 2010, March 29,39,31.

a) Meeting between the groups, first part
b) Meeting between the groups, second part
c) La Candelaria
d) Yuyachkani, first part
e) Yuyachkani, second part (DVD broken)
f) Odin Teatret, first part
g) Odin Teatret, second part
h) General editing
i) “Reservado” (DVD broken)

**10-20-a,b African percussionists and dancers (presentation of excerpts) a) + Orô de Otelo (presentation of excerpts) b)**
Produced by Odin Teatret Film, Denmark 2010, colour (Originals: miniDV, 2 DVDs, image files)

(DOC.)

**10-21 Augusto Omolú’s workshop: work presentation**
Produced by Odin Teatret Film, Denmark, 2010, colour (Original: miniDV, image file)

(DOC.)

**10-22 Marriage between Kai Bredholt and Erika Sanchez**
Produced by Odin Teatret Film, Denmark, 2010, colour, filmed by Claudio Coloberti (Original: miniDV)

(INT.) 23/10/2010.

**10-23 The Starry Messenger**
Produced by Odin Teatret Film, Denmark, 2010, colour, English (Originals: MiniDV, DVD, image file)

(DOC.) A performance with Donald Kitt, directed by Tage Larsen.
10-24 (Meta+morph) – rehearsal
Produced by Odin Teatret Film, Denmark, 2010, colour, Italian, Spanish (Originals: MiniDV, DVD, image file)
(DOC.) A performance with Julia Filippo and Manuel Ramos, directed by Else Marie Laukvik. See also 09-26.

10-25 Teaching-learning: new extended montage
Produced by Odin Teatret Film, Denmark, 2010, colour, edited by Claudio Coloberti (Masters: DVD, image file)
(DOC.) The film is an extension of a montage made by Torgeir Wethal in 1999 (see 99-03), and includes more fragments about the training in different traditions.

10-26 Children in Odin Teatret's foyer before the start of a performance
Denmark, 2010, colour, 7 min. (Originals: miniDV, DVD, image file).
(DOC.)

10-27-a,b,c,d,e,f Kai Bredholt’s workshop at Casa della Carità in Milan – Shot
Produced by Odin Teatret Film, filmed by Claudio Coloberti, Italy, 2012, colour, Italian (Originals: MiniDV, 2 DVDs, image files).
Documentation realised on the occasion of Odin Teatret’s tour at Piccolo Teatro in Milan in June 2010.
(DOC.)

10-28-a,b,c,d,e Odin Teatret on tour at Piccolo Teatro-Chiostro in Milan – Shot
Produced by Odin Teatret Film, filmed by Claudio Coloberti and Mela Tomaselli, Italy, 2012, colour, Italian (Originals: MiniDV, 2 DVDs, image files).
Documentation realised on the occasion of Odin Teatret’s tour at Piccolo Teatro in Milan in June 2010.
(DOC.)
a) Ode to Progress first (19/6/2010), 62 min.  b) Ode to Progress second (19/6/2010) and feast meal with the participants in the workshop held by Kai Bredholt at Casa della Carità, 58 min. (DVD, image file).
c) Performance with the workshop participants at Casa della Carità (12/6/2010), 62 min.  d) Feast at Piccolo Teatro Chiostro (19/6/2010), 62 min  e) Feast at Piccolo Teatro Chiostro (19/6/2010), 35 min. (DVD, image file).

10-29-a,b Kai Bredholt and Sønderland-Dagcenter Holstebro on tour in Milan, Casa Verdi – Shot
Produced by Odin Teatret Film, Italy, 2010, colour, Italian (Originals: miniDV, DVD, image file).
Documentation realised during Kai Bredholt’s tour (September 2010) with the old people of Holstebro care home (Sønderland-Dagcenter) at Casa Verdi, care home for elderly artists and musicians.
(DOC.)
a) Rehearsals and performance (8/9/2010), 54 min.
 b) Barter (8/9/2010), 32 min.

10-30 Kai Bredholt and Sønderland-Dagcenter Holstebro on tour in Milan, Casa Verdi
Produced by Danish TV, Denmark, 2010, colour, 4 min., Danish and Italian (Masters: DVD, image file).
Documentation realised during Kai Bredholt’s tour (September 2010) with the old people of Holstebro care home (Sønderland-Dagcenter) at Casa Verdi, care home for elderly artists and musicians.

**DOC.**

11-01-a,b,c,d The Chronic Life – Rehearsals
Produced by Odin Teatret Film, Denmark, 2011, colour (Originals: miniDV, copy of Original: DVD, image file)

a) Runthrough 24/03/2011 fra indgang (from the entrance), first part
b) Runthrough 24/03/2011 fra indgang, second part
c) Runthrough 24/03/2011 fra huset (from the house), first part
d) Runthrough 24/03/2011 fra huset, second part

(INT.) For *The Chronic Life* see also 09-19 (INT.), 10-01 (INT.), 11-17 a, b, 13-02 (S.)

11-02 The complete actor, containing also the opening performance of the Festive Week – rehearsal
Produced by Odin Teatret Film, Denmark, 2011, colour, English (Originals: miniDV)

**DOC.** *The complete actor* is a work demonstration with I Waian Bawa, directed by Julia Varley. It was filmed at Odin Teatret on June 1, 2011.

(INT.) The 2011 Festive Week opening performance was directed by Eugenio Barba, and involved all the Festive Week invited artists.

11-03-a,b Poesi på en Torsdag (Poetry on a Thursday)
Produced by Odin Teatret Film, Denmark, 2011, colour, Danish (Originals: 2 miniDV broken)

**DOC.** Poetry evening with Jørgen Sonne, 07/04/2011.

11-04 Ave Maria - rehearsal
Produced by Odin Teatret Film, Denmark, 2011, colour, English (Originals: miniDV, DVD, image file).

(INT.) Ave Maria is a performance with Julia Varley, directed by Eugenio Barba.

11-05 Workshop with Else Marie Laukvik and Augusto Omolú – final presentation
Produced by Odin Teatret Film, Denmark, 2011, colour (Originals: miniDV, DVD, image file)

**DOC.** 21/03/2011.

11-06-a,b,c,d,e,f,g,h Oral Sources on Training: interview with Eugenio Barba – Shot
Denmark, 2011, colour, Italian (Originals: 7miniDV, 1DV, .mp4 work in progress)
Filmed by 2 cameras: 1 held by Claudio Coloberti and 1 by Chiara Crupi

**DOC.** A project by Mirella Schino and Claudio Coloberti. See also 09-17.

a) 23/05/2011, left, first part
b) 23/05/2011, left, second part
c) 23/05/2011, right, first part
d) 23/05/2011, right, second part
e) 24/05/2011, left
f) 24/05/2011, right, first part
g) 24/05/2011, right, second part
h) 24/05/2011, details

11-07 Tierra del fuego (The Land of the Fire) - rehearsal
Produced by Odin Teatret Film, Denmark, 2011, colour, Spanish, 58 min. (Originals: miniDV, DVD, image file)
A performance with the Chilean actress Carolina Pizzarro, directed by Julia Varley.

**DOC.** 8/08/2011.
11-08 Ave Maria – rehearsal
Produced by Odin Teatret Film, Denmark, 2011, colour, English, 53 min. (Originals: miniDV, DVD, image file)
(DOC.) A performance with Julia Varley, directed by Eugenio Barba, rehearsed on 13/08/2011. See also 11-04.

11-09 La Conquista della Differenza – The Conquest of Difference (in Italian with English, Portuguese and Spanish subtitles)
Directed by Exe Christoffersen and edited by Chiara Crupi, produced by Odin Teatret Film, Denmark, 2011, colour, Italian, 56 min. (Original: DVD, image file)
(F.) Eugenio Barba speaks about Odin Teatret. With excerpts of the training and from Odin Teatret performances.
New version, edited by Exe Christoffersen in September 2011, of the original montage of “On the way Through theatre”. The film presents the history of Odin Teatret from 1964 to 2012 with scenes from performances, barters and training which the actors have created over the years. Furthermore, Eugenio Barba reflects on what theatre has meant to him personally and on the history of Odin Teatret as a group of people who have conquered their own difference.
For On the way through theatre see also 92-07 (F. in different languages)

11-10 Il teatro della Danimarca dei margini
Produced by Odin Teatret Film, Denmark, 2011, colour and B/W, 30 min. (Original: DVD, image file)
Portraits of actors for a concert: Project by musician Janne Thomsten and composer Yuval Gotliebovitch.
The CD contains compressed films; each one of them is the excerpt of a performance, chosen with the aim of showing the close-up of one actor.

11-11 The Chronic Life – a presentation
Edited by Chiara Crupi, produced by Odin Teatret Film, Denmark, 2011, colour, 5 min. (Masters: DVD, image file)
(PROM.) For The Chronic Life see also 09-19 (INT.), 10-01 (INT.), 11-01 (INT.)

11-12 Salt – a presentation
Produced by Odin Teatret Film, Denmark, 2011, colour, 10 min., edited by Claudio Coloberti (Master: DVD, image file)
(PROM.) A montage of clips filmed during the 2008 Odin Week (08-06-y/bb)
For Salt see also 01-07, 02-01 (INT.), 04-01 (AMAT.), 04-06 (DOC.), 05-05-cc (DOC.), 08-06 y,z,aa,bb (SHOT), 08-08 (interview)

11-13 Eugenio Barba’s interview with Luca Ruzza (Master: DVD, image file).
Denmark, 2011, colour, Italian, 9 min.
(DOC.)

11-14 Eugenio Barba w Instytucie Teatralnym
Produced by Instytut Teatralny, Poland, 2011, colour, Polish/English, 90 min. (Master: DVD, image file)
Conference by Eugenio Barba, chaired by Leszek Kolankiewicz
(DOC.)

11-15 Tg 1 Persone Eugenio Barba
Produced by Rai, Italy, 2011, colour, Italian, 15 min. (Master: DVD, image file)
Interview with Eugenio Barba by Angelo Angelastro
(TEL.)
11-16-a,b Odin Teatret Current Performances directed by Eugenio Barba
Produced by Odin Teatret Film, Denmark, 2011 (Masters: DVDs, image files).
Promotional documentation with video fragments of the current performances (Judith, The Castle of Holstebro, Itsi Bitsi, White as Jasmine, Inside the Skeleton of the Whale, Doña Musica’s Butterflies, Ode to Progress, Salt, The Great Cities under the Moon, The Chronic Life), taken from the website of Odin Teatret Archives.

(PROM.)
a) Document to be given to televisions for editing, 75 min.
b) The same as above, but with a menu and a presentation text for each performance. DVD Authoring: Chiara Crupi. Document to be given to organizers, 75 min.

11-17-a,b The Chronic Life – performance in Pontedera
Produced by Odin Teatret Film, Denmark, 2011, colour (Originals: 2miniDV, copy of Originals: 3 DVDs, image file).
Footage filmed to be used internally for the actors' rehearsals.
a) 25/11/2011 rear camera
b) 25/11/2011 front camera
a)+b) 25/11/2011 rear + front camera

(INT.) For The Chronic Life see also 09-19 (INT.), 10-01 (INT.), 11-01 a, b, c,d., 13-02 (S.)

11-18 Laying of the plaque in memory of Torgeir Wethal in Holstebro
Produced by Odin Teatret Film, Denmark, 2011, colour, 12 min., filmed by Claudio Coloberti (Original: MiniDV, DVD, image file).

(DOC.) The plaque, designed and made by the municipality of Holstebro, was placed on the bench in one of the city parks, on 22 September 2011. The bench is located on the bank of the river that runs through the town and Torgeir Wethal used to sit on it to observe the garden of his home.

11-19-a-k Festive Week 2011: Love Stories 4-12 June 2011
Produced by Odin Teatret Film, Denmark, 2014, colour, filmed by Chiara Crupi and Stefano di Buduo (Aesop Studio). (Master: .mp4).

(DOC.) This year's grand and spectacular theatre event will be the multi-performance The Invisible Town, which the Italian theatre group, Teatro Potlach, stage together with many groups, institutions and individual local people from Holstebro. The Invisible Town can be discovered between the 9th - 11th June in every corner of the Beredskabsgården and Odin Teatret in Særkærparken. Odin Teatret and the invited theatre companies Teatro Potlach, Teatro tascabile di Bergamo and Pontedera Teatro – all from Italy – and the international group Jasonites along with Clairobasper - the chess club, local musicians, the OrkesterEfterskole, the Ballet School, the Music School, the belly dancers, the kajak club, the knitting club and many more participants - a total of approximately 150 performers. The Invisible town is a multimedia performance, where various stages, musical pieces, installations, choreographic sequences, reconstructions, lights and scenographical interventions reveal a hidden and secret town behind the Holstebro we all know. It is the soul and sub-consciousness of Holstebro, which will appear before us.

Other artists invited: Teatro Potlach (Italy), Teatro Tascabile di Bergamo (Italy), The Poetry Procession (Moroccan poets, Abdallah Zrika, his wife Touria Hadraoui, the Danish poet Thomas Boberg, the French-Italian percussionist Francesco Agnello, the Danish-German musical couple Utu Motz and Anders Allentoft, Iben Nagel Rasmussen), Ageless (Augusto Omolu and Cleber Paixão, Brazil, Deborah Hunt, Puerto Rico, Tage Larsen, Julia Varley, Anna Stigsgaard), The Jasonites, Pontedera Teatro (Italy), The Global Village (directed by Kai Bredholt), I Wayan Bawa (Bali).

b) 04.06.11 Official opening of Holstebro Festuge; Exhibition with works by Gertrud Vasegaard; Jasonites at the music school. Filmed and edited by Aesop Studio. (Originals: Hard Disk, file mov HD 1920x1080; Master: file Mp4 1920x1080).
11-20 In bala di voi stessi – At the Mercy of Yourselves
Produced by Lab 80 film and Teatro Tascabile di Bergamo, Italy, 2011, black and white, in Italian with English subtitles, 60 min., directed by Alberto Valtellina (Master: DVD, image file).

(F.) After the director Renzo Vescovi passed away in 2005, the actors from Teatro Tascabile di Bergamo (Italy) continued his work by coordinating projects and shows as a group. In June 2011 they were in Denmark, guests of Odin Teatret for the Festuge in Holstebro where they performed 34 different interventions in 10 days. With: Teatro Tascabile di Bergamo, Teatro Potlach, Odin Teatret, Teatro d’Era.

12-01 Judith
Produced by Odin Teatret Film, Denmark, 2012, colour, in Italian with an introduction in Danish, English, Italian and Spanish, 59 min. Directed by Torgeir Wethal; editing: Claudio Coloberti, Niels Pagh Andersen (Originals: umatic, miniDV; Masters: DVD, image file).

(F.) These materials were shot in 1988 by Torgeir Wethal, the final editing was completed in April 2012 by Claudio Coloberti and Niels Pagh Andersen under the supervision of Roberta Carreri. The performance Judith was performed for the first time in Holstebro in 1987, and it is currently (2014) still performed.

A white deck chair, a large fan, a bonsai, combs of mother-of-pearl, a decapitated head carved out of wood, long hat pins to pierce its eyes and tongue and for adorning the hair, a red dressing gown, a white silk nightdress. Through the justification of the biblical story of Judith, the performance explores the theme of violence and vulnerability, plunging into an ocean of luminous and murderous eroticism.

**Actress:** Roberta Carreri. **Text:** Roberta Carreri and Eugenio Barba. **Directed by:** Eugenio Barba. **Sculpture:** I Wayan Sukarya. **Music arranged by:** Jan Ferslev. **A coproduction:** Teatro Tascabile, Bergamo - Centro Teatrale San Geminiano, Modena - Centro per la Sperimentazione e la Ricerca, Pontedera - Centro Teatrale Europeo “Tino Buazzelli”, Frascati - Nordisk Teaterlaboratorium, Holstebro.

For Judith see also 86-03 (INT.), 87-04 (DOC., excerpts), 89-01 (DOC., excerpts), 95-13 (DOC. Excerpt), 05-05-hh (DOC.), 08-06 c,d,e (SHOT), 08-06 II (DOC), 10-12 (interviews), 10-13 (interviews), 10-14-e (DOC.)

12-02 Sancho Panza e Non Chisciotte (Sancho Panza and Not Chisciotte) – Rehearsals
Produced by Odin Teatret Film, Denmark, 2012, colour (Originals: 1 miniDV, DVD, image file).
A performance with Mario Barzaghi (Teatro dell’Albero, Milan), directed by Tage Larsen. For Sancho Panza e Not Chisciotte see also 10-08 a, b, c.

12-03 Physical Training at Odin Teatret
Produced by Odin Teatret Film, Denmark, restored version 2012, colour, 50 min., Italian with Danish, English, French and Spanish subtitles. Directed by Torgeir Wethal; assistant director: Leif Bech; editing: Torgeir Wethal & Christian Hartkopp; photographers: Morten Bruus-Pedersen & Roald Pay; sound: Per Meinersten; sound assistant: Jan Torp Jensen; actors: Jens Christensen, Tage Larsen, Iben Nagel Rasmussen, Torgeir Wethal (Masters: Umatic, DVCAM version restored in collaboration with Centro Teatro Ateneo of Rome University, DVD, image file).
(F.) The film shows Odin Teatret’s physical training, with remarks by Eugenio Barba, showing its evolution from collectively learned skills to the actor’s personalisation of the exercises. See also 72-03.

12-04 Vocal Training at Odin Teatret
Produced by Odin Teatret Film, Denmark, restored version 2012, colour, 40 min., Italian with Danish, English, French and Spanish subtitles. Directed by Torgeir Wethal; assistant director: Leif Bech; editing: Torgeir Wethal & Christian Hartkopp; photographers: Morten Bruus-Pedersen & Roald Pay; sound: Per Meinersten; sound assistant: Jan Torp Jensen; actors: Jens Christensen, Tage Larsen, Else Marie Laukvik, Iben Nagel Rasmussen (Masters: Umatic, DVCAM version restored in collaboration with Centro Teatro Ateneo of Rome University, DVD, image file).
(F.) The film focuses on Odin Teatret’s use of the text as a vocal action. It includes work with various body resonators, exercises which engage the voice as an extension of the body, and vocal improvisations based on a stream of personal associations. See also 72-04.

12-05 Encuentro Odin Teatret – Teatro de la Abadía
Produced by Teatro de la Abadía, Spain, 19/05/2012, colour, 84 min., Spanish. Meeting between Eugenio Barba, Odin Teatret actors and José Luis Gómez. (Master: DVD, image file).
( DOC.).

12-06 Odin Teatret’s demonstration væksthus at Song of the Goath Theatre, in Wroclaw, Poland. 2012, colour, 43 min., English. (Master: DVD, image file).
The document contains fragments from Odin Teatret training (væksthus), with objects and instruments and a final speech by Eugenio Barba.
( DOC.).

12-07 Festival in Wroclaw, The World as a Place of Truth
The document includes fragments from Odin Teatret training (væksthus).
( DOC.).

12-08-a,b Poesi på en Torsdag
04.10.2012
With HKH Prins Henrik, Danish and French.
(Originals: 2 miniDVs, DVD, image file).
( DOC.).

12-09 In cerca di Teatro
Produced by Rai - Radio Televisione Italiana, Italy, 1974, colour, 60 min. Italian with English, French, Portuguese and Spanish subtitles, directed by Ludovica Ripa di Meana (Masters: Umatic,
DVCAM version restored in collaboration with Centro Teatro Ateneo of the University of Rome in 2012, DVD, image file).

(F.) Reportage about Odin Teatret’s presence in Southern Italy. Theatre as a barter. Between May and October 1974 Odin Teatret moved to Carpignano Salentino, an isolated community with no previous experience of theatre. When the local people asked who they were, the actors answered by showing their training and open air performances and asking the villagers to present their traditional dances and songs in exchange. The film follows the evolution of these bartered performances between Odin Teatret and the villagers of the Carpignano area.

For Odin Teatret’s experience in Southern Italy, see also 74-04, 74-05, 75-01, 76-01. See also 74-03.

Ferdinando Taviani was the only person of Odin Teatret who collaborated on this film, originally shot in 16 mm. The copies owned by Odin Teatret were all edited by Torgeir Wethal. He chose to cut out passages which, in his view, would present a juvenile image of Odin Teatret.

Abroad and at home, Odin Teatret has developed a particular performance situation based on cultural exchange, which we call barter. During a barter, Odin Teatret’s actors present their work to a specific milieu which, in return, pays with expressions from its own culture: songs, music and dances, biographical accounts, games, food samples, etc. A barter is a social interaction that functions in spite of language barriers and cultural differences. A barter may take place in crowded urban districts or isolated rural zones, among immigrants, specific ethnic or religious minorities, in hospitals, community centres, prisons, schools, with the fire brigade, the police, a rock club, rappers, a church and its parishioners, the patients of a mental asylum, the children in a kindergarten, etc. A barter includes elements that are not necessarily artistic in themselves, but acquire a theatrical value and function, such as sports events, religious ceremonies, fish auctions, military exercises and manoeuvres. A barter revitalises the bonds of a professional, religious, ethnic or random community, inducing the feeling of a shared identity versus the 'foreigners' - the actors and their culture.

12-10 Memoria
Produced by Odin Teatret Film, Denmark, 2012, colour, Italian, 57 min. (Originals: hard disk, file mov HDV 1280x720, image file). Documentary shot by stationary camera filmed at Odin Teatret on 31 May 2012.

(DOC.). Memoria was performed 107 times from 1990 and 1994 and was restaged in 2012.

A chamber performance with music and songs about the children Moshe and Stella and their stories with a happy ending.

Memoria deals with the burden of remembering and the commitment not to forget, with the challenges of returning home after deportation, and with a stranger singing under a tree.

The performance is dedicated to the writers Primo Levi and Jean Améry who survived Auschwitz only to commit suicide later.


Directed by Eugenio Barba. A co-production: Teatro Tascabile di Bergamo and Nordisk Teaterlaboratorium.

13-01-a, b, c, d, e, f, g, h, i, j, k, l Odin Teatret in Rome, February-March 2013
Produced by Odin Teatret Film, Denmark, 2013, colour, Italian, filmed by Claudio Coloberti, Chiara Crupi, Mirko Gaetani, Roberta Germano (Originals/masters: image file). (DOC.).

a) The barters of Odin Teatret. Dialogue between Nando Taviani and Iben Nagel Rasmussen. (colour, It, 100 min.)
b) Odin story in five images. Meeting with Eugenio Barba, Franco Ruffini, Nicola Savarese, Mirella Schino and Nando Taviani. (155 min.)
c) Theatre as reciprocity. Lecture by Kai Bredholt with films and with the participation of the Holstebro World Orchestra. Techniques and purposes of barters and urban “transformances” with cows, peasants, straw, old people, young people and horses. (97 min.)
d) The dance of intentions. 3-day practical workshop for actors given by Roberta Carreri, third day. (145 min.)
e) The whispering winds in theatre and dance. Work demonstration by Odin Teatret about a dancing theatre. (90 min.)
f) Theatre and dance. Meeting and exchange of techniques and visions between Odin Teatret and Roman choreographers with their dancers. (80 min.)
g) The theatre group: techniques and visions. Meeting between local theatre groups and Odin Teatret. (180 min.)
h) The space of "The chronic life". Visit for students of Roma 3 University guided by Fausto Pro, technical director at Odin Teatret. (85 min.)
i) Scenic presence. A 3-day practical workshop for actors and musicians given by Jan Ferslev, first day. (120 min.)

j) Banquet of poetry and music. Exchange and interaction between the Holstebro World Orchestra and the cultural organisations in 'spazio CIP': artists, dancers, actors, musicians and poets from Rome. (22 min.)

k) Nora's way. Work demonstration with Roberta Carreri about improvisation and the creation of the character. (90 min.).

l) Ave Maria. Performance with Julia Varley. (50 min.)

13-02-a, b, c, d, e The Chronic Life – Footage
Filmed in Rome, Teatro Vascello, 1-3 March 2013, as materials for a film about the performance. Film director: Chiara Crupi. Filmed by Chiara Crupi and Claudio Coloberti. Camera assistants: Roberta Germanò, Mirko Gaetani. Sound Technician: Davide Moragas. Produced by Odin Teatret Film, Denmark, 2013, colour, Italian (Originals: hard disk, file mov HDV 1280x720, .mp4 1280x720) (S.)

a) General shot, stationary camera, rear right (total, fixed, rear, right), 01.03.2013 (80 min.)

b) Moving shot, front right (following, front, right), 01.03.2013 (80 min.)

c) Moving shot, rear left (following, rear, left), 03.03.2013 (80 min.)

d) General shot, stationary camera, front right (total, fixed, front, right), 09.03.2013 (80 min.)

e) General shot, stationary camera, front right (total, fixed, front, left), 15.03.2013 (80 min.)

For The Chronic Life see also 10-01 (INT.), 11-01 a,b,c,d (INT.), 11-17a,b (INT.).

13-03-a, b,c, d, e, f, g, h, i Caravan Project May-June 2013
Produced by Odin Teatret Film, Denmark, 2013, colour, English, filmed by Claudio Coloberti and Chiara Crupi (Originals: hard disk, file mov HDV 1280x720; Master: file mp4) (DOC.). “Caravan. Artists on the Road” is a project of Community Theatre to be implemented by a multi-disciplinary partnership consisting of 11 cultural organizations from 9 European countries. The Project originates from the context of economic, social and cultural crises that impact on the society across Europe. It intends to build up the theme of “Reviving from Crises” through cultural interventions and artistic performances based on the methodology of community theatre, with the aim of boosting the cultural and social empowerment of local communities in some symbolic places of crises. Project Caravan is envisaged to carry out community interventions in 4 “places of crises & renascence” located in 4 different European countries, where four groups of artists will respectively create 4 artistic events in community and 4 theatre productions.

a) Denmark, Preparations, Workshops

b) Denmark, Holstebro, Scout International Meeting
c) Denmark Tour (Holstebro, Ringkobing, Viborg, Bovbjerg)
d) Brøllin
e) Szcezcin
f) Łódź
g) Freiburg 1
h) Freiburg 2
i) Sofia


Some people say that the Chinese ideogram for 'crisis' is composed of two signs: 'danger' and 'opportunity'. I am not interested in discussing whether this is true or not, but in seeing beyond the contradictory aspects of experiences that are generally considered to be negative in order to find inspiration for alternative ways of thinking and producing as women who work in theatre. This is why I have linked the word crisis with risk and invention, with an emphasis on the need to change.

Nowadays crisis is a frequently used word; often followed by unemployment, bankruptcy, cuts and national debt. The word usually refers to economic crisis, but also to a political and moral crisis, a crisis of values and a loss of belief in the future. Young people, angry and indignant, are born in an era that does not seem to offer opportunities. Crisis is also a common word in conversations about theatre. Not only because of the difficulty of selling performances and earning a living, but also because theatre is an artistic form that requires physical presence and an interaction with a
relatively limited number of spectators, in an era that is increasingly concerned with virtual and technological communication and where numbers count more than individual human beings.

In the making of theatre, crisis, risk and invention are essential steps in any creative process which demands rigour and engagement. When struggling to make new work and overcome the clichés of our experience, in search of potential and unexpected directions, we all go through periods of crisis: questions, doubts, feelings of powerlessness and even paralysis, which have to be resolved in order to move on.

In my vocal work as an actress, problems and difficulties have provoked the imperative creative stimulus to find personal solutions. In my work as a director the moment when I believe the performance will never function is always the turning point which then reveals the hidden meaning of the work. Within The Magdalena Project, refusing the status quo, hierarchies, male supremacy and organisation has helped us find alternative horizontal networking structures and artistic challenges. Overcoming a crisis, taking risks and inventing are not only ways of remaining alive, but also of rediscovering every day the meaning theatre work has for us. We search for forms that satisfy our sense of rebellion and for ways of passing on knowledge and experience that defy traditional academic structures.

Various women and performances have been invited to the Transit 7 Festival in order to share their moments of crisis and the strategies they use to overcome them. The performances, work demonstrations, workshops and talks will give examples of how the urgent need to react to the injustice that surrounds us is transformed into a practice of assuming precarious positions and of developing forms which express our revolt. Fighting isolation and finding support in a network of women who make theatre in all corners of the world is one way to do so. We will share techniques and work methods in a landscape of theatrical gardens that allow space for sequoias, willows and mushrooms alike, and allow us to rediscover the desire to shape a possible future (Julia Varley).

13-05 Old Dreams. New Hope
Produced by Odin Teatret Film, Denmark, 2013, colour, English, 95 min., filmed by Claudio Coloberti (Masters: DVD, image file).

(DOC.) Workshop given by Roberta Carreri in Holstebro 16-28 June 2013, and final presentation.

13-06 I love you. We love you
Produced by Odin Teatret Film, Denmark, 2013, colour, English, 90 min., filmed by Claudio Coloberti (Masters: DVD, image file).

(DOC.) Party at Odin Teatret for Roberta Carreri's sixtieth birthday (29 June 2013).

14-01 My stage children

(F.) My stage children is a work-demonstration by Else Marie Laukvik who speaks about her life as an actress, and at the same time illustrates it with film fragments from the performances: Ornitolinene, Kaspariana, Feral, My Father's House, Come! And the Day will be ours, Book of Dances, Anabasis, The Million, The Gospel According to Oxyrhincus and Memoria.

14-02-a, b, c, d, e, f Symposium Theatre as a Laboratory for community interaction – Odin Teatret 16-18 may 2014
Produced by Odin Teatret Film, Denmark, 2014, colour, English, approximately 20 hours of footage that document all the activities on 16,17 and 18 May, filmed by Claudio Coloberti and Chiara Crupi (Originals: hard disk, file mov HDV 1280x720, mp4 1280x720).

(DOC.) Odin Teatret's experience as a laboratory is rooted in the artistic quality of its performances. But a theatre laboratory has other tasks: to ask pertinent questions and solve concrete tasks (pure and applied research); to pass on technical knowledge (pedagogy); to be cultural operators who are active in the local community as a means of stimulation and integration. A theatre laboratory promotes artistic transformances, intercultural and intergenerational dialogue, and social exchange - or barter - to enliven the relationship between culturally distant individuals and subgroups. Thus theatre, aiming at exchange and social interference, becomes a means to activate a potential cultural energy, displaying anomalous and exceptional experiences. Theatre becomes the art of putting into relation that which is different, making it visible and allowing a communication based on a living contact of empathy and reciprocity. Going
beyond its artistic objectives, theatre becomes a cultural motor which infuses equal dignity to the different forms of expression in a community. In general discussions, community theatre has often been dismissed as belonging to an amateur sphere that does not demand rigour and discipline resulting in performances of poor quality with the excuse of a political, social or didactic message. During the Symposium speakers of diverse origins and experience will confront the theme of a theatre laboratory's engagement in the community hoping to bring a different point of view. Performances will be presented to contribute to the discussion. **Invited speakers and artists from the Laboratory Theatre Network** Richard Gough - Centre for Performance Research (UK). **Invited speakers and artists from the European Culture Project Caravan - Artists on the Road** Alberto Paggiarino - Artistic Director Caravan Project (Italy), Alessandra Rossi Ghiglione, Alessandro Pontremoli - Turin University (Italy), Carlo Lingua - Project Manager Caravan Project (Italy), Eugenio Barba, Kai Bredholt, Julia Varley and ensemble - Odin Teatret (Denmark), Giuseppe L. Bonifati, Divano Occidentale Orientale (Italy/Denmark/Hungary), Ricardo Iniesta and Juana Casado, Atalaya-TNT (Spain), The Jacektines - Alberto M. Guinaldo, Isadora Pei, Marcelo Miguel, Markus Karekallas (Spain/Italy/Brazil/Finland). Other invited speakers and artists: Deborah Hunt - Maskhunt (Puertorico/New Zealand), Hector Aristizábal - ImaginAction Theatre (Colombia/USA), Humørgruppen (Denmark), Joanna Sherman and Michael McGuigan - Bond Street Theatre (USA), John Fox and Hannah Fox - Dead Good Guides (UK), Miguel Rubio - Yuyachkani (Peru), Monirah Hashemi (Afghanistan/Sweden), Øyvind Kirchhoff - Forsøgstationen and Det Oliske Orkester (Copenhagen).

a) 16.05 a.m. Julia Varley, Odin Teatret (Denmark) - Introduction, talk; Richard Gough, Centre for Performance Research, Wales; The Song of My Life a performance with Humørgruppen ("Group of Good Humour") directed by Kai Bredholt; Franco Perelli, Rita M. Fabris, Alessandro Pontremoli, Turin University, Italy.

b) 16.05 p.m. Miguel Rubio, Yuyachkani (Peru) – MEMORIES AND REPRESENTATIONS, talk; Ricardo Iniesta, Atalaya-TNT (Spain).

c) 17.05 a.m. Humørgruppen (Denmark) - LOVE STORIES, performance Giuseppe L. Bonifati, Divano Occidentale Orientale (Italy/Denmark/Hungary) - Community versus Research: a younger generation point of view, talk.

d) 17.05 p.m. Joanna Sherman and Michael Mc Guigan, Bond Street Theatre (USA); Kai Bredholt, Odin Teatret (Denmark) - BANQUET OF POETRY AND MUSIC, performance lecture with images and music.

e) 18.05 a.m. Deborah Hunt, Theatre of masks, puppets and objects; Nightwind, a solo performance by and with Hector Aristizábal; Welfare State (UK).

f) 18.05 p.m. Eugenio Barba, Odin Teatret (Denmark) – Conclusions. Final discussion.

14-03-a, b, c, d Festive Week 2014: Faces of the Future – Ghosts and Fictions 14-22 June 2014 Produced by Odin Teatret Film, Denmark, 2014, colour. (Originals: Hard Disk; Master: .mp4)

Theatricality is one of the faces of our future: exaggerated self-display, affectedly dramatic behaviour, histrionics, subliminal messages, manipulation and communicative happenings. Theatricality lures us in urban architecture and politics, in window shops and ways of dressing, in religious ceremonies and publicity, in political gatherings, in protest manifestations, on TV, in parliament and streets.

But in theatre and its accompanying expressions of dance and music, theatricality is above all a process of self-discipline, establishing collaborative relationships and revitalising communal bonds. During the 9th Festuge, children and young people from East, West, North and South will show us a face of the future with their performances, commitment and their enjoyment of their craft.

The artisan companies invited to the Festuge will be hosted by schools in Holstebro and its surroundings, realising a cultural barter with students, teachers and parents. Together they will prepare and present public performances in their area and, at the same time, be responsible for parts of the Festuge programme with visits to Holstebro and other parts of the region. **International artists invited: The Senggar Seni Tri Suari School of Music and Dance** from the village of Batuan (Bali), led by I Nyoman Joni and I Wayan Bawa, **The Ilı Omulı Foundation for Music and Dance**, Salvador (Brazil): 12 children and teenagers from a poor neighbourhood presenting traditional and contemporary Afro-Brazilian dance and rhythms, **The Koinonia Children Team** from Nairobi's periphery (Kenya), accompanied by Father Kizito: 15 children and teenagers presenting acrobatics, songs and dances, **Junior Band di Spina** (21 musicians), **Teatro Dynamis** (12 actors) and **Laboratorio Isola di Confiine** (4 actors), the flamenco dancer Erika Sanchez, **The Hashtanaga Kalam - Pulluvan Pattu** (India) led by Ravi Gopalan Nair: 12 artists from Kerala performing the ritual of the Nagas, the holy snakes protecting the earth, **Teatro Potlach** (Italy), **Teatro Laboratorio Altamira** (Italy), **Holstebro Scouts**, Parvathy Baul (India), a Baul singer and dancer: presenting concerts and poetry readings in collaboration with Odin Teatret (Elena Floris, Iben Nagel Rasmussen) under the name of Triolerne, Deborah Hunt (Puerto Rico), Carolina Pizzarro (Chile), Francesca Palumbo (Italy), Giuseppe L. Bonifati, Divano Orientale Occidentale (Italy), a performing artist, active in car-wash places and supermarkets, accompanied by a video projection called Maren and I, Guido Accascina (Italy), aerial designer, building flying sculptures and instructing school children in making their own. Sonia Fabbrocino (Italy) for the realization of the 15 copies of flying Maren sculptures.

b1) 12.06.2014 SWEEPING THE FUTURE (fragments), With The Mercurial Family (Deborah Hunt, Puerto Rico; Carolina Pizarro, Chile; Francesca Palombo, Italy; Julia Varley, Odin Teatret), comic scenes saluting Maren and moving along the walking street for a surprise adventure for Gråkjær feast, Welcome From Mercurial Family,

b2) 13.06.2014 OPENING PERFORMANCE, PROLOGUE TO THE FUTURE (fragments), directed by Pierangelo Pompa (Odin Teatret) with Odin Teatret and: Altamira Laboratory (Italy/Denmark), Junior Band di Spina (Italy), Dynamis Teatro (Italy), Divano Occidentale Orientale (Italy), Ilé Omolú (Brazil), Sanggar Seni Tri Suari (Bali), Teatro Laboratorio Isola di Confive (Italy), Teatro Potlach (Italy), The Jasonites (Italy, Spain, Brazil), The Koinonia Children Team (Kenya), The Mercurial Family (Deborah Hunt, Puerto Rico; Carolina Pizarro, Chile; Francesca Palombo, Italy; Julia Varley, Odin Teatret), Saetores (Kai Bredholt, Odin Teatret; Eugenio Iglesias, Spain; Erika Sanchez, Mexico, Stigandy the horse), Triolerne (Parvathy Baul, India; Iben Nagel Rasmussen and Elena Floris, Odin Teatret) and from Denmark The Mayor of Holstebro H.C. Østerby, Birkelundskole, Dagcenter Sønderland, Dragonskor, Humørgrupper, Maren's Venne-Laug, OrkesterEfterskolen, Rolf Krake Skole, Holstebro Scouts and FDF, Six City Stompers, Staby Skole, Sønderlandskole, Taekwondo Club, Tambourkorps, The Music School, The Royal Ballet School, Vemb Skole, Wagnershuss.

b3) 14.06.2014 SAETA IN DAYLIGHT, Idom, with Kai Bredholt, Erika Sanchez, Dynamis Teatro (Italy) and Eugenio Iglesias?as (Spain) and with the participation of Junior Band di Spina (Italy), a circus performance with horses and flamenco.

b4) 15.06.2014 LIVING ISLAND (fragments), with The Mercurial Family (Deborah Hunt, Puerto Rico; Carolina Pizarro, Chile; Francesca Palombo, Italy; Julia Varley, Odin Teatret) and a Holstebro Scouts and FDF, coordinated by Isadora Pei (The Jasonites), a Raft Island with fire, music, dance and other activities.


b6) 18.06.2014 THE LOVE CARPET (fragments), concert with Triolerne (Parvathy Baul, Iben Nagel Rasmussen, Elena Floris).

b7) 20.06.2014 STAYING ALIVE CREATION FOR THE FUTURE (fragments), River by Musiktetaret, Holstebro, with Holstebro Scouts and FDF, Junior Band di Spina (Italy), Dynamis Teatro (Italy), Kai Bredholt and Erika Sanchez, coordinated by Isadora Pei, a Raft Island with fire, music, dance, other activities and final feast.

b8) 21.06 FACES OF THE FUTURE Town Hall, Holstebro (fragments), with Teatro Potlach and local music, song, dance, theatre. Junior Band di Spina (Italy), Dynamis Teatro (Italy), Teatro Laboratorio Isola di Confive (Italy), Erika Sanchez (Mexico/Denmark), Kai Bredholt (Odin Teatret), do something horses at entrance and The Mercurial Family (Deborah Hunt, Puerto Rico; Carolina Pizarro, Chile; Francesca Palombo, Italy; Julia Varley, Odin Teatret).


14-04-a, b, c Fragments from Clear Enigma (Performance), Holstebro, 22-06-2014, Odin Teatret’s garden, live streaming of the performance. Produced by Odin Teatret Film, Denmark, 2014, colour. Camera director: Claudio Coloberti; Streaming director: Chiara Crupi; Cameras: Claudio Coloberti, Francesco Sossai, Roberta Germanò, Sharmishtha Saha. (Originals: file mov HD 1280x720; Master: mp4).

The performance was presented on the web in live streaming (http://new.livestream.com/OdinTeatretLiveStreaming/50years). This was the first livestreaming experiment at Odin Teatret.

(DOC.) On 22 June 2014 Odin Teatret celebrated its fiftieth birthday with the presentation of a performance-celebration for five hundred guests: Clear Enigma, a montage of all the Odin Teatret ensemble performances. Actors:
After a propitiatory rite was celebrated in honour of the Nagas (the sacred snakes protecting the earth), "Ashtanaga Kalam and Pulluvan Pattu", conducted by the 12 artists of the group The Hashtanaga Kalam - Pulluvan Pattu (Kerala, India) led by Ravi Gopalan Nair. Assistant director: Pierangelo Pompa, Collaborators: Guido Accascina, Lena Bjerregård, Deborah Hunt. Assistants: Gregorio Amicuzi, Luciana Martuchelli, Ravi Gopalan Nair. Other participants: Altamira Laboratory, Cia. YinsPiração, Ilé Omolú, Junior Band di Spina, Residui Teatro, Seni Tri Suari, Teatro Dynamis, Teatro Laboratorio Isola di Confiné, The Jasonites, The Koinonia Children Team, Paulina Huzior.

14-05-a-r Odin Week August 2014
Produced by Odin Teatret Film, Denmark, 2014, colour, English, filmed by Chiara Crupi. The Odin Week was almost entirely presented on the web in live streaming: http://new.livestream.com/OdinTeatretLiveStreaming/Odinweek2014. (Originals: Hard Disk, file mov HD 1280x720; file mp4 1280x720).

14-06 The Flying Carpet
Produced by Odin Teatret Film, Denmark, 2014, colour, English, 65 min., directed and edited by Francesco Galli (Master: DVD, image file).

14-07 Eugenio Barba meets the EUTHECA students
Produced by EUTHECA – European Union Academy of Theatre and Cinema, Italy, 2014, colour, Italian, 112 min. (Master: DVD, image file)

(F.) “Text is a carpet that has to fly away”. With this sentence as a starting point the demonstration works its way through the past thirty years of the Odin Teatret performances in which Julia Varley has taken part. Few essential explanations accompany the vocal work that exemplifies the passage of the work from the written form to space, from coldness of paper to freedom of interpretation. On stage: Julia Varley. Text and scenography: Julia Varley.
Undated titles not digitised

Ode to Progress – A Presentation
Produced by Odin Teatret Film, Denmark, colour, 12 min. (Master: DVD)
(PROM.) For Ode to Progress see also 97-03 (INT.), 99-01 (INT.), 00-10 (DOC., excerpts), 00-16 (AMAT., excerpts), 00-21 (DOC.), 03-01 (INT.), 05-05kk, 06-10 (presentation), 08-06 ii, jj, kk (SHOT), 08-15 (DOC.), 09-01 (DOC.), 10-02 (DOC.).

Interview with Eugenio Barba
(Master: Betacam, not digitised).

Richard Fowler’s workshop with people with down syndrome
(Master: Umatic, not digitised).

Ayacucho
(Master: Betacam, not digitised).

En slags demonstration
(Master: Umatic, not digitised).

3 clips from Kaosmos
(Master: Umatic, DVCAM: missing).
(INT.) For Kaosmos see also 92-04 (INT.), 93-03 (INT.), 93-06 (English, work presentation), 94-05 (DOC., excerpts), 94-06 (DOC.), 94-16 (INT.), 96-05 (F.), 96-06 (reportage).

Teater Marquez: Kroppen er et digt-Kærligheden er sang
(Master: Umatic, not digitised).
(DOC.) A performance directed by Else Marie Laukvik, with Ingeborg Bak and Paul Storm. Text by Lawrence Ferlinghetti.

Julia Varley meets Italian students
Colour, Italian (Master: VHS, not digitised).
(DOC.) The meeting is introduced by Prof. Franco Ruffini.